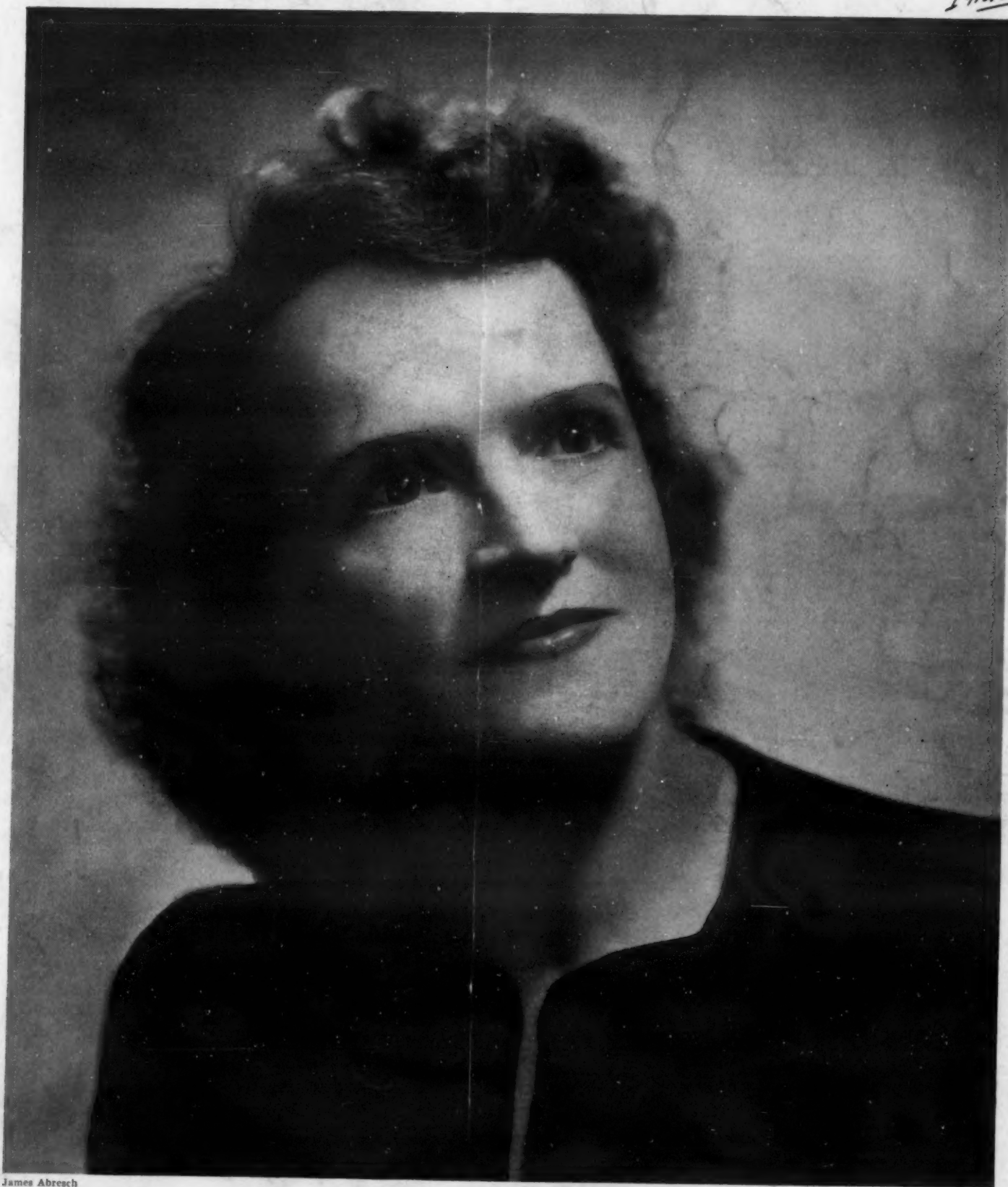


MUSIC & DRAMA

MUSICAL AMERICA

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James Abresch

DORIS DOE

NOVEMBER 10, 1942

Emanuel List

METROPOLITAN OPERA CO.

HE HAD THE AUDIENCE IN
THE PALM OF HIS HAND

—NEW YORK POST



THE NEW YORK TIMES, MONDAY, OCTOBER 19, 1942.

A RECITAL BY LIST DELIGHTS AUDIENCE

Metropolitan Bass, in Top
Form Vocally, Presents an
Exacting Program

REVEALS HIS VERSATILITY

Works Range From Handel,
Schubert and Mussorgsky to
Examples in Negro Manner

By NOEL STRAUS

The recital given by Emanuel List, the Metropolitan bass, yesterday afternoon in Town Hall was one of those rare and happy occasions when an artist and his hearers find themselves completely in rapport and not one dull moment is encountered. Mr. List was in top form vocally, and delighted his large audience with a series of interpretations that maintained a remarkably high level throughout an exacting and skillfully devised program.

In his singing of the national anthem, at the start of the afternoon, Mr. List at once made it apparent that he was in the vein and had his robust, resonant tones under perfect control. There was no waiting for the voice to warm up, the sounds produced being notably firm, round and plastic in the initial offering, the protagonist's aria, "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar." Every phrase in the noble reading was carefully wrought, filled with meaning and delivered with rare clarity of diction.

Sharp Contrasts

A subtle understanding of the Caesar of Handel's imagination was vouchsafed in the recitative as well as in the aria itself, that invested the shipwrecked triumvir's appeal to the elements for peace with a vivid sense of reality. As convincing was the presentation of Haydn's little-known "Die Theilung der Erde," a lengthy number of a narrative character, in which Mr. List found himself on most congenial ground, making much of its opportunities for sharp contrasts.

To turn from these broadly expansive offerings to Schubert's "Geheimes" and imbue that lyric with its requisite lightness of touch was a challenge successfully met. The same composer's "Fruehlings-traum" and "Prometheus" likewise found in the singer an expert exponent of their content. The pathos of the excerpt from the "Winterreise" was as keenly projected as the defiance and disdain inherent in Goethe's text of the "Prometheus," which requires a vocalist blessed with Mr. List's fire and forcefulness to give it its full measure of eloquence and power.

Schumann Song Brings Ovation

These same characteristics of the artist, coupled with his keen sense of the dramatic, made it possible for him to deliver Schumann's "Die beiden Grenadiere" with a potency that brought on a prolonged ovation. Mr. List responded with the first of his many encores, Loewe's "Prinz Eugen, der edle Ritter," vocally on a par with the rest of the singing provided on an afternoon when the voice was in its freest and purest estate throughout its entire range.

Mr. List's mastery of character delineation in song found further outlet in the Serenade of Mephistopheles from Gounod's "Faust," most tellingly sardonic in every measure of a finely detailed account of the music; in "La Calunnie," from Rossini's "Barber of Seville," where the treatment of the various sections was remarkable for subtle differentiation, and in Mussorgsky's "Song of the Flea," given with a wealth of satirical humor.

Mr. List's versatility was further attested in the realm of Negro music, including two spirituals, and also examples in the Negro manner by Wolfe and Jerome Kern. Of these, "Dere's a Man Going Round Taking Names" and Kern's "Ol' Man River" were especially effective. Songs in English by Storace and Sally Leff and Kreisler's "The Old Refrain," all sung in masterly fashion, completed this unusually satisfying recital.

Slimmer, but in a graciously expansive mood, Emanuel List of the Metropolitan Opera took the platform of Town Hall to remind us that there still is such a thing as a true bass voice.

—NEW YORK SUN

Art songs were molded in fine interpretative vein and declamatory numbers rang out powerfully, without raising the roof. Vocally the basso was in top form.

—NEW YORK WORLD TELEGRAM

Whether it was Handel or Haydn, Schubert or a group of operatic arias, the melody never was distorted or the big voice forced to things it could not do. He refuses to sacrifice the music to his penchant for acting.

—PM

Concert Management **RAY HALMANS**

119 West 57th Street, New York, N. Y.

MUSICAL AMERICA

NEW OPERA OPENS SEASON WITH THREE FRESH PRODUCTIONS

Premiere of Walter Damrosch's
'Opera Cloak' Led by Composer with
Young American Singers in Leading
Roles—Work Has Mild Reception

'Fair at Sorochinsk' Sung

Mussorgsky Score Heard in New
Version by Emil Cooper Who Con-
ducts—Gay Production of Strauss's
'Rosalinda' Led by Erich Korngold—
All Performances Given in English

By OSCAR THOMPSON

A WORLD PREMIERE and a revival of an opera that had been heard but five times in a single season at the Metropolitan a dozen years ago was the large order which the New Opera Company undertook to fill, and did fill with much credit to itself, at the opening of its second subscription season on the evening of Nov. 3. The debut member of the double bill was 'The Opera Cloak', a forty-seven-minute comedy in music by Walter Damrosch, with text by his daughter Gretchen Damrosch Finletter. The one that came back as its companion was Modeste Mussorgsky's much-revised 'Fair at Sorochinsk', in still another new version by Emil Cooper, who conducted the revival. Dr. Damrosch was in the pit for the musical leadership of the baptismal performance of his own score.

Six days earlier—on the evening of Oct. 28—the same organization launched at another theatre its English adaptation of the Johann Strauss 'Die Fledermaus', re-titled 'Rosalinda', placing it in the hands of theatrical producers in the hope and expectation of a Broadway run. The New Opera Company was thus embarked upon two parallel and concurrent ventures, one opera, the other operetta, with an admixture of ballet as a substitution for the Damrosch opera in the repetitions accorded 'The Fair of Sorochinsk'.

An Opera of the Home Scene

Though of less interest, musically or otherwise, than 'The Fair of Sorochinsk', the premiere of Dr. Damrosch's fourth opera properly takes precedence in any review of these triple-barrelled festivities. At eighty, the veteran conductor has contrived a smoothly flowing, richly orchestrated score that strikes the ear agreeably but fails to linger there. If it suggests Wagner, Strauss, Puccini, Charpentier and perhaps various others, this is more a matter of the "sound" of the instrumentation than of any readily identifiable quotations. Dr. Damrosch is dealing with the home scene—New York of about 1915—and he indulges in even the semblance of some dance hall rag-time, in his easily integrated commingling of styles. His dialogue is all sung and his solos are of an arioso type that does away with any break at the beginning or ending of the more lyrical passages. Near the close of the single act's second scene (the others are little more than tableaux) several off-stage voices bring a reminder, if little more than that, of the

(Continued on page 5)



Michael Caputo

AT A RALLY FOR METROPOLITAN OPERA GUILD

At a Metropolitan Opera Guild Luncheon at the Waldorf Astoria on Nov. 4 were (Left to Right), Lily Djanel, Mrs. August Belmont, Katherine Cornell, Lawrence Tibbett, Jeanette MacDonald, Edward Johnson, Jarmila Novotna and Bruno Walter. Dr. Walter, Conductor of the Metropolitan Opera; Mrs. Belmont, the Guild's Founder; Thomas J. Watson, President of the International Business Machines Company, and Arthur L. Kramer, President of the Dallas Grand Opera Association, were Speakers. Marjorie Lawrence was Soloist

'AIDA' INAUGURATES CHICAGO OPERA SERIES

Verdi Work Substituted for 'Lakme'
on Short Notice Due to Illness of
Pons—Peroni Conducts Well In-
tegrated Performance with Milanov,
Kaskas, Martinelli, Tibbett and Kip-
nis in Leads

CHICAGO, Nov. 8.

THOUGH most of the patrons had purchased tickets to hear Lily Pons in 'Lakme' on Nov. 7, on the opening night of the Chicago Opera Company's season, sudden illness prevented Miss Pons from appearing and Verdi's 'Aida' was given instead.

In pace and smoothness of production, 'Aida' might well have been the original choice as the performance had the feel of careful preparation. Zinka Milanov, who opened the 1940 season in the same part, was the Aida. Her voice seemed to have gained added beauty in the interim and she brought dignity and vocal richness to her interpretation. Giovanni Martinelli's Radames had its usual aura of splendor, for he was in excellent voice. Lawrence Tibbett, new to Chicago in the part of Amonasro, nevertheless gave every assurance of a seasoned performance. His singing and acting combined to make this part one of the highlights of the evening.

Another local debut in a particular role was that of Anna Kaskas as Amneris. With histrionic ability and ample vocal power, Miss Kaskas gave a brilliant account of herself. Alexander Kipnis, returning to the company after several seasons' absence, was heartily welcomed as Ramfis, singing and acting with sin-

cere artistry. Mark Love as the King completed the sterling cast of principals. The off-stage music of the Priestess was sung by Frida Savini, and the brief role of the messenger was capably handled by Giuseppe Cavadore.

The ballet under the supervision of Ruth Page was colorful and enchanting in the Triumphal scene in which Patricia Bowman, Be-trina Rosay, David Ahdar, Stanley Herbert and the corps de ballet took part. The Dance of the Moorish Slaves with Walter Camryn and the corps de ballet, in Amneris's chamber, was piquant and enlivening. The chorus, directed by Kurt Herbert Adler, shared with the principals in the general high quality of the proceedings. Carlo Peroni conducted the opera with authoritative precision.

Fortune Gallo, general director for the second season in Chicago, set a high standard for the five weeks to follow with the opening night's 'Aida'. The task of substituting a performance on comparatively short notice was accomplished, seemingly, with a minimum of effort. William Wymetal, stage director, kept the action alive and interesting at all times.

CHARLES QUINT

Metropolitan Opera Suit Settled

The Metropolitan Opera Association, Inc., withdrew its injunction suit in Supreme Court against Ernesto Santoro and Nicholas de Pasquale on Oct. 16 after the counsel for the defendants signed stipulations that they would not use the names 'Metropolitan Civic Opera Company' or 'Metropolitan Civic Grand Opera Company' for their opera productions.

Music Maintains Morale! Music Must Go On!

Seven Orchestras Launch Their Seasons

Lange Leads in Chicago as Stock Dies Suddenly After First Concert Pair

CHICAGO, Nov. 5.—The magnificent playing of the Chicago Symphony, Hans Lange conducting, at the second concert of the Thursday-Friday subscription series on Oct. 22 and 23, was a fitting testimonial that the late Dr. Frederick Stock had left a living monument to his memory. The venerable conductor died on Oct. 20, four days after he had led the second concert of the season.

The orchestra did everything humanly possible to lift the pall of sadness that seemed to reach every corner of Orchestra Hall. It was a superb effort and the audience was genuinely moved in realizing that this great orchestra seemed determined to outdo itself.

Andante from Sonata in A Minor—Bach-Stock
(In Memoriam)
Overture, 'Comes Autumn Time'—Sowerby
Capriccio Rózsa
'Don Juan' Strauss
Symphony No. 2 in D, Op. 43...Sibelius

Mr. Lange conducted the Andante from the Bach Sonata from the body of the orchestra with the vacant podium occupied so many years by Dr. Stock, a silent reminder of Chicago's loss.

A splendid interpretation of the Sibelius Symphony had been preceded by the dynamic 'Don Juan' of Strauss and the delightful Rózsa composition.

The first of the Tuesday afternoon concerts began on Oct. 27.

Dr. Stock had conducted the Shostakovich Symphony No. 7 at a special concert at Ravinia last September. Mr. Lange's interpretation on Tuesday afternoon contained the grandeur of outline and emotional appeal that was apparent in this work at its Ravinia premiere. The Bach Andante opened the first Tuesday concert, again played in memory of the late Dr. Stock, and the Brahms 'Tragic Overture' was an excellent choice in preparation for the Shostakovich Symphony. The same program was repeated on Oct. 29 and 30.

The orchestra, under Dr. Stock, had opened its fifty-second season on Oct. 15, and the program was repeated on Oct. 16.

Chorale-Prelude, 'A Mighty Fortress Is Our God' Bach
Requiem Goldmark
Symphony No. 5 Beethoven
'Iberia' Debussy
March and Hymn to Democracy...Stock

The program also began what
(Continued on page 20)

Lange to Continue in Chicago

CHICAGO, Nov. 5.—Although the suddenness of Dr. Stock's death left plans for the remainder of the Chicago Symphony season unsettled, it is expected that Hans Lange, associate conductor, will conduct through the season with occasional assistance from guest conductors.



Artur Rodzinski



Dimitri Mitropoulos



Fritz Reiner



Karl Krueger



Eugene Goossens

Rodzinski Begins His Tenth Cleveland Year

CLEVELAND, Nov. 2.—The Silver Anniversary season of the Cleveland Orchestra was opened on Oct. 8 when a rising tribute and prolonged applause greeted Dr. Artur Rodzinski, who is starting his tenth year as conductor and artistic head of the organization.

The air of Severance Hall seemed to be charged with the spirit of a determination to keep alive the message of fine music and the privilege of its spiritual refreshment during these critical times. Dr. Rodzinski chose Beecham's arrangement of music from Handel's opera, 'The Faithful Shepherd', to open the program. The Suite was beautifully performed. The Dvorak Symphony No. 5, was played with much color and spirit. Stravinsky's vivid Suite from 'Petrushka', and the waltzes from Strauss's 'Der Rosenkavalier', two favorites of the conductor and always welcomed by the audience, formed the second half of the program. The program was repeated Oct. 10.

Shostakovich Seventh Played

A performance of the much discussed Seventh Symphony by Shostakovich was the outstanding event of the second pair of concerts given on Oct. 15 and 17. The performance of the lengthy score was made
(Continued on page 26)

Mitropoulos Chooses "Allied Nations" Music

MINNEAPOLIS, Oct. 31.—The Minneapolis Symphony opened its fortieth season on Oct. 24 with a program, dedicated to the allied nations, and played to an audience not much reduced in size from that of opening night in pre-war 1941.

Dimitri Mitropoulos, beginning his sixth year with the orchestra, has had to replace nine men, including one principal, who have been called into the armed forces, but the change has not materially affected the quality of orchestral performance and tone. The first night's performance showed, however, a little rawness and lack of cohesion here and there, the Beethoven Fifth symphony giving evidence of haste and sketchiness in conception. The program also

offered the 'Pomp and Circumstance' March No. 1 of Elgar, Grieg's 'Last Spring,' William Schuman's 'American Festival' Overture—a deft reading of a clever and buoyant work—Tansman's 'Polish Rhapsody' and Tchaikovsky's '1812 Overture'.

First Goossens Program Made Up of Three "B's"

CINCINNATI, Oct. 31.—Following performances of the American and British national anthems at the opening concert of the Cincinnati Symphony season in Music Hall on the afternoon of Oct. 9, Eugene Goossens conducted Bernard Wagenaar's 'Fanfare for Airmen'.

The program proper brought the music of Bach, Beethoven and Brahms; the first represented by the Prelude and Fugue in C, orchestrated by Leo Weiner without excess of elaboration. Beethoven's Second Symphony was given a delightful performance, and the Brahms Quartet in G Minor, orchestrated by Arnold Schönberg, completed the program. Throughout the afternoon the orchestra seemed in good form with the new members of the ensemble contributing ably to the performances. The program was repeated on Oct. 10.

On the program of Oct. 16-17 was Shostakovich's Symphony No. 5, replete with interesting thematic
(Continued on page 21)

"United Nations" List Offered by Krueger

KANSAS CITY, Nov. 5.—With Karl Krueger conducting, the Kansas Philharmonic embarked upon its tenth season in Music Hall on Oct. 20 with a program of music by composers of the United Nations. Elgar's 'Pomp and Circumstance', Tchaikovsky's '1812 Overture' and Fourth Symphony, music by Smetana, and 'Old Folks at Home' from the pen of Carl Busch of this city, found favor. More than 2,300 attended.

There are a number of replacements in the orchestra personnel. Ewing Poteet, former principal of the second violin section, is concertmaster, replacing Samuel Thaviv. Lois Craft, harp principal who has been the sole feminine member
(Continued on page 21)



Hans Lange



George King Raudenbush

Reiner Gives Beethoven Seventh, Russian Works

PITTSBURGH, Nov. 5.—Pittsburgh generously gave once again to its Symphonic Society, and when Fritz Reiner lifted the baton for our National Anthem on Oct. 23, we were launched upon another season under his fine leadership.

There have been the usual replacements caused by the war and the migration of players from one orchestra to another; there are several more women players, in the 'cello section, and a solo oboist; yet with a minimum of rehearsals for the opening night and the task of creating once again a good ensemble, the orchestra sounded but
(Continued on page 21)

Raudenbush Has Pessl as His First Soloist

HARRISBURG, PA., Nov. 1.—Offering Schumann's Symphony No. 4 in D Minor, the Overture to Smetana's opera, 'The Bartered Bride', and a performance of the Haydn Concerto No. 2 in D, for harpsichord, with Yella Pessl as soloist, the Harrisburg Symphony, George King Raudenbush conductor, began its new season in the Forum on the evening of Oct. 20.

Following 'The Star-Spangled Banner', Mr. Raudenbush gave a forceful interpretation of the Schumann work. Then Miss Pessl played the Haydn work, and answered the applause with harpsichord solos: a Prelude, Allegro and Presto by G. F. Handel and Three Exercises by Scarlatti. All of these works offered scope to the artist to display her technique and interpretative ability. As an encore she offered a Minuet and Gavotte by Reinagle which she said was written for George Washington.

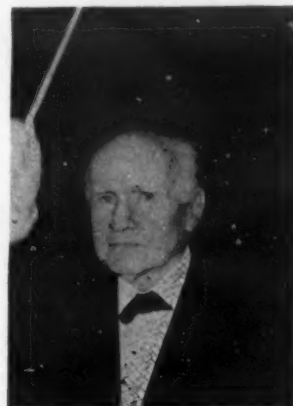
Damrosch Conducts His 'Opera Cloak'



Right: The Seamstress Achieves Her Moment of Happiness. Mary Lida Bowen, in the Leading Role, Is Seen with Gilbert Russell in Right Center. Others, from the Left, Are Elsa Zebranska as Mrs. Sweet; Nathaniel Sprinzene as Ikey; Virginia MacWatters as Mrs. Martini, and Stephen Ballarini as Mr. Martini

'THE OPERA CLOAK', opera in one act. Stage director, Felix Brentano; chorus director, Isaac Van Grove. Scenery by Eugene Dunkel. Presented by the New Opera Company at the Broadway Theater, Nov. 3, evening:

Susan	Mary Lida Bowen
Michael	Gilbert Russell
Mrs. Sweet	Elsa Zebranska
Chauffer	Manfred Hecht
Ikey	Nathaniel Sprinzene
Olaf	Alois Poranski
Mr. Martini	Stephen Ballarini
Mrs. Martini	Virginia MacWatters
Second Girl	Mary Lehnerts
Conductor, Walter Damrosch	



Dr. Walter Damrosch



Khivria Lures the Preacher's Son Into Her House. Winifred Heidt and Donald Dame. Left: Marina Koshetz, the First Night's Parrasia in the Mussorgsky Opera



Gritzko Confesses His Love for Parrasia in a Stolen Meeting. Michael Bartlett as Gritzko and Mary Henderson, the Alternate Parrasia

(Continued from page 3)

scene of the 'Awakening of Paris' in 'Louise'.

The story of the new opera is really in its essence no more than a skit, but is spun out by the conversation (in music) of secondary characters, including a husband and wife who are in difficulties because of the man's jealous suspicions until his mate solves everything by mentioning that forthcoming is a dish of ravioli. The only personages who really count are Susan, a lonely seamstress, Michael, a



Vandamm

'THE FAIR AT SOROCHINSK', opera in two acts by Modeste Mussorgsky, on a story by Gogol. New musical version by Emil Cooper, based on N. Tcherepnin's score. New English libretto by Alfred Bestor; translation by Elizabeth Hapgood. Production conceived by Paul Kerby. Stage director, Michael Chekov. Scenery by Mastislav Dobujinsky. Presented by the New Opera Company, Broadway Theater, Nov. 3, evening.

Parrasia	Marina Koshetz
Khivria	Winifred Heidt
Gritzko	Michael Bartlett
Tcherevik	Carlton Gauld
Priest's Son	Donald Dame
Old Crony	Paul King
Gypsy	Gordon Dilworth
Conductor, Emil Cooper.	

fireman, and Mrs. Sweet, the landlady. A beautiful opera cloak is left with Susan to be repaired. In it she finds a love letter and is so excited that she turns in a fire alarm. In helmet and uniform, a young fireman climbs from a ladder into Susan's room. There is no rescuing to be done, since there is no fire, but he carries her out in the opera cloak Mrs. Sweet has persuaded her to put on. They appear together among the dancers and loungers at Harmony Hall, where, resplendent in the cloak that was sent to her for mending,

The Gypsy (Right) Tells His Story to Tcherevik and the Old Crony (Center), While Khivria Looks on in Trepidation. Left, Emil Cooper



Photos by Fred Fehl

the little Cinderella has her longed-for snatch of gaiety and glamor.

Unfortunately, almost none of the text was projected across the footlights, and in the absence of librettos many listeners were free to confess that they had little or no idea what the musical conversation in their own language was all about. Simple as the story was, it was not equally obvious in the portrayal. The little opera was prettily mounted, the stage direction was adequate and the singing was altogether agreeable. Mary Bowen as Susan was attractive in voice and personality and Elsa Zebranska was even a little imposing as Mrs. Sweet. The others made their notes (if not their words) count respectably well. Dr. Damrosch came before the curtain with the principals and was greeted with warm if not prodigious applause. His opera is not destined for immortality.

'The Fair at Sorochinsk', also sung in English, and a little better understood, was brighter, gayer and in the smaller house more engaging

(Continued on page 12)

Why Can't OPERA

Be Grand?

By ARTHUR HAMMERSTEIN

I KNOW of no more beautiful conception than the co-ordination of arts which grand opera seeks to be. The blending of music and poetic drama, interpreted by singing actors is an exciting experience to see and hear—when it is well done. I don't think it is well done often enough.

When, year after year, the public fails to support grand opera, no one tries to find out why. Somebody says: "It's over their heads." Then some patient millionaires are asked to dig down into their pockets and support the art for another season. This goes on and on.

I want to suggest that perhaps grand opera, as it is produced, is not over the heads of the public. Perhaps it isn't good enough for them.

There are some things that are wrong with opera and they have been wrong for a long time. Let's have them fixed and stop pretending that the public has no taste. Let's take a look at the state of things in regard to stage direction, casting, clarity of treatment and sanity of business management.

The first of these items—stage direction—suffers from the fundamental weakness that affects all other departments of operatic production—timidity. Directors cling with a tense grip to the traditional ways of staging great works. But great works deserve better treatment than this.

Timidity in Opera

The dramatic stage has improved its methods of direction and acting. It has progressed to meet and keep abreast of an increasingly sensitive audience. But the operatic stage is afraid to change anything. Its directors, in their awe of the creative work they are interpreting, don't dare to be any more than mechanical stage managers. They read in the manuscript that on the sixteenth measure, the baritone turns, walks three paces to the right, stops, and raises his right arm to greet the soprano as she makes an entrance from the palace. These instructions are carried out religiously. It is the way the opera was originally done.

If the composer and librettist were living today, they would want their directors and singing artists to project characterizations in the most effective manner possible. They would want their work, timeless though its quality may be, to be interpreted with the benefit of the most advanced staging the theatre could provide. As it is, the singing artist in opera is so bound by outworn tradition that he cannot hope to vie with an ordinary performer on the Broadway stage or Hollywood film. His hands and feet are tied. His imagination is frozen in the ice of custom.

This same lack of courage accounts for so many other things that destroy an audience's enjoyment. No one denies that the suc-

cess of any kind of theatrical performance is measured by the extent of the illusion an audience feels. Yet, on the grand opera stage, when a skillful scenic designer paints and lights a set to simulate a forest in the moonlight, tradition gives his dreams a fatal jolt. For whether the scene be a forest, or a ballroom, or a street in Paris, there must always be a prompt box! This ugly excrescence must remain in the center of the stage to defeat the designer and remind the audience that, after all, this is not a forest. It is just the stage of an opera house. And the man up there is not a romantic hero. He is a singer who is permitted, and even encouraged to look down at the prompter for help during the performance. Is this "over the public's head?"

As to casting, I think the one fundamental error is a too great willingness to think only of sound and nothing of meaning. Granting that a singer's voice is the most important attribute for operatic

SAYS ARTHUR HAMMERSTEIN:

"Perhaps grand opera . . . is not over the heads of the public. Perhaps it isn't good enough for them."

"Directors . . . don't dare to be anything more than mechanical stage managers."

"There are all kinds of unnecessary extravagance around an opera house."

"If the patient were not attended by so many bad doctors and nurses . . . it might pull through."

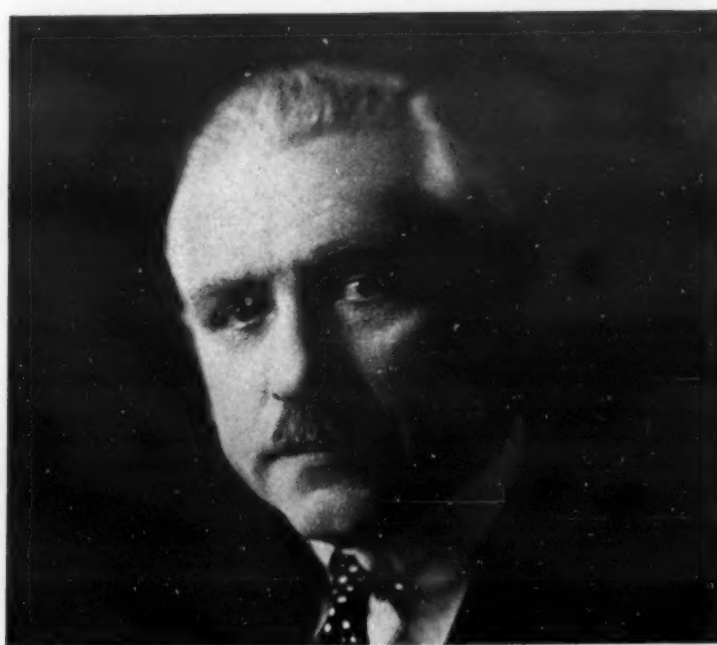
purposes, I refuse to agree that it is the only attribute. Acting must be considered and so must the general type and appearance of the artist. On the concert stage, this makes little difference. But once you put singers in costume and ask them to depict characters in a story, they must at least approximate a believable portrayal of what that story demands them to be. If a three-hundred-pound lady with a moustache is submitted as the romantic reason why the baritone draws a knife on the tenor, don't blame the public for rejecting the whole situation. They can't possibly believe it, and it is nonsense to ask them to—a waste of their time and a waste of the subscrib-

er's money. When Micaela pleads with Don José to leave Carmen, she usually has, perched on her head, an old blond wig which resembles a straw helmet, with two rope-like pigtailed dangling over her very broad shoulders. In the face of such absurdity, don't blame the public for being bored. Be grateful that they don't throw fruit on the stage. Where does that blond wig come from—Micaela always wears it. Is it to distinguish her from Carmen? This is silly, because if the girl singing Carmen needs different color hair to distinguish her from Micaela, she must be inadequate for such a vital role.

These are the usual flaws. Now and then we see a performance that has escaped them, and then opera seems the most magnificent and uplifting type of public entertainment. How many more fine presentations we could have if it weren't for the smugness and laziness of our producers! And how the people would embrace grand opera if only

it were presented with some effort at theatrical illusion!

Given this boon, they would need only one thing more—the simple privilege that the public enjoys in all countries except England and America, a chance to understand what the singers are singing, the obvious advantage of hearing the opera in their own language. When 'Carmen', an opera originally written in French, is presented in Milan, it is sung in Italian. When Italian operas are presented in Austria they are sung in German. So it is throughout Europe. Operas are almost always sung in the language of the country in which they are performed. It is only in England and the United States that



Arthur Hammerstein

Drake

EDITOR'S NOTE: Arthur Hammerstein, a son of the noted impresario, the late Oscar Hammerstein, was closely associated with his father in operatic adventures in New York, foremost among which was the establishment of the notable company at Manhattan Opera House which operated in competition with the Metropolitan. Thereafter, Mr. Hammerstein was conspicuous in the field of light opera and musical comedy, which he abandoned eventually for farming in the middle west.

audiences are asked to sit in a theatre for three hours and listen to beautiful sounds that have meaning to only a few. All can, it is true, buy a copy of the libretto in the lobby and familiarize themselves with the story. But the fascinating part of any story is the way in which it is developed, the thoughts, moods and passions of its characters, unfolded and illustrated by the words they use—words poetically written and made to fit the spirit of the music. This is opera, and it is beautiful. The people of Europe are given a chance to enjoy it this way. They are thrilled by a lovely wedding of words and music. We get just music. It isn't enough. The loveliest sounds in the world cannot sustain one's interest for three hours running. They have a soporific effect. The jokes about people falling asleep in the opera are not exaggerated. People do fall asleep. It is a perfectly natural reaction.

Opera in English

I know that I am not the first to make a plea for opera in English. I know all the answers that are made to this plea. And I think I know the answers to the answers.

It is said that our language is not as "liquid and beautiful and smooth for singing as foreign languages." This is nonsense. French is the despair of poets and French poetry is filled with elisions and strained accents and poetic liberties taken to reduce it to singable meters. German is a very ponderous language to iron out into musical lines. The

(Continued on page 31)

Operas America Should Hear

By HERBERT F. PEYSER

THERE is reason to believe that many who heard Herman Adler's recent performance in Carnegie Hall of Smetana's 'Má Vlast' asked themselves why this magnificent cycle of tone poems should be such a rarity here. More than twenty-five years had gone by since the last integral hearing of 'My Country' in New York. That one was given by the late Josef Stransky, then conductor of the Philharmonic. I remember it well. The public was lukewarm, the critical reaction hardly the kind to encourage a repetition for a long time to come. We were told, as we have been told since, that the best part of the cycle was 'Vltava'—'The Moldau'—and thus led to infer that it was the only piece of the six really worth doing. Such an opinion—I might say superstition—has prevailed to the present day and 'Vltava' is a fairly steady article of the symphonic diet. Of course, this is all to the good since the tone poem is a thrilling piece of music and, in the bargain, fool-proof. But 'Vltava' does not tell the whole story of 'My Country' by means. If pieces like 'Sarka', 'From Bohemia's Groves and Fields' and, above all, 'Blaník' are still more exclusively national in character and so have perhaps fewer aspects of universal appeal they possess, none the less, a grandeur and a heroic and evocative quality all their own.

However, it is not my purpose to set about "discovering" this masterpiece or to discuss chance hearings of one or another part of it given hereabouts by various conductors at infrequent intervals. The thing that struck me as I listened—and which, indeed, has pained me many times before—was that, as regards Smetana's operas, Americans are in an even more abysmal state of ignorance than they are concerning 'Má Vlast'. In this country an opera by Smetana means just one thing and no more—the 'Bartered Bride'. The same is true, unfortunately, in most other lands. There is no sound cause why, with us, it should continue to be so. The operatic repertoire, with its eternal rehashings of old favorites, could easily be enriched and refreshed with a masterpiece or two from out of Smetana's fairly generous store. To this end the principal requirements are enterprise and good will.

It is the habit of most opera managers in this country to look, first and foremost not for the reasons why a certain opera should be given but why it should not. I can tell in advance what I should hear if I suggested to any

Rich, Almost Untapped Treasury of Beautiful Music in Stage Works of Smetana and Dvorák—'The Kiss' and 'The Secret' Suitable for Production in Small Theatres—'Dalibor' Is Melodious and Heroic—'Rusalka' Invites a Trial Here



Bedrich Smetana (Left) at the Peak of His Career as a Composer of Czech Operas



Right, One of the Chief Characters of Smetana's Gay Opera, 'The Secret'

leaux, peopled by the prophetess-queen, Libuše, and heroic figures of Czechish legend, with a lofty apotheosis of the Czech nation at the close and a vision of the founding of Prague. Yet if this work can never mean to an alien public what it does to a Czech, the fact remains that 'Libuše' is one of the most majestic creations of operatic literature, filled with music that has the tread of armies in it, soul-stirring in its heroic splendor, fiercely dramatic (Liszt, upon seeing some of the bold harmonies and dissonances of 'Libuše' exclaimed in wonder: "Not even Wagner would have dared that"!) and, again, sweepingly and sensuously lyrical, with that touch of Chopin which was in Smetana's blood. Libuše, enthroned on Vysehrad, finding her queenly authority challenged by a moody warrior, Chrodos, resolves to quell such mutiny by taking a husband, the noble-hearted prince Premysl. Her action and the repentance of Chrodos smooth out all difficulties and then, in prophetic ecstasy, Libuše evokes the heroes of the Czechish line. The stark melody of the Hussite hymn, which Smetana utilized in the sections 'Tabor' and 'Blaník' of 'Má Vlast', forms the basis of a choral apotheosis, grand as few things in opera.

For the sake of its musical greatness it seems more than regrettable that obvious barriers should exist against the performance in this country of a work like 'Libuše'. At best, one might hope that resident Czechs might somehow find the means of staging from time to time a production of their own and of giving

(Continued on page 24)

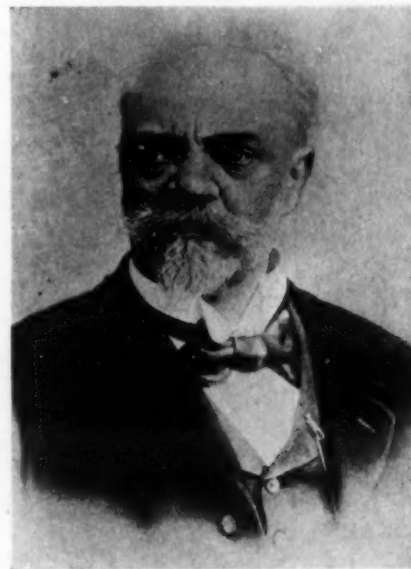


Vignette from the Published Score of 'The Kiss'

of these worthies that they mount some other work of Smetana's than the 'Bartered Bride'. For one thing, I should undoubtedly be admonished that the appeal of these pieces is too exclusively local and nationalistic for any but Czechish audiences. For another I should hear that their plots are tenuous, their fill of dramatic action meager. For a third, I should undoubtedly learn that they are too light and intimate for a large auditorium. For a fourth, the question of language would be rather certain to crop up. No doubt a number of other reasons could be adduced, but for the moment let these suffice.

In speaking of other Smetana operas than the 'Bartered Bride' I have in mind five, not including the composer's first stage piece, 'The Brandenburgers in Bohemia' or his last, 'The Devil's Wall'. These five are 'Libuše', 'The Kiss', 'Dalibor', 'The Secret' and 'The Two Widows'. All of them are later works than the 'Bartered Bride'. I might add at this point that the composer used to be intensely irritated by the preference accorded the 'Bartered Bride', his second opera, which he had written almost in the spirit of a wager, in order to demonstrate to certain detractors that he could compose a genuine folk opera without having recourse to Wagnerian methods. This independence he conclusively demonstrated, all the while preserving undefiled his ingrained reverence for both Wagner and Liszt. The work which suffered especially from the popularity of the 'Bartered Bride' was its successor, 'Dalibor'.

Probably Smetana himself would have been the first to dissuade a non-Czechish theatre from producing 'Libuše'. He wrote it for his own countrymen and intended it exclusively for high days and holidays and very special occasions. He designed it less as an outright opera than as a kind of mystery, a series of tab-



Antonin Dvorák

DEATH OF FREDERICK STOCK CLOSES AN ERA

Veteran Conductor of Midwestern Symphony Passes at the Age of 69—Successor to Theodore Thomas Held Record of Longest Tenure with American Orchestra Covering Thirty-seven Years—A Friend of the Modern Composer.

FREDERICK AUGUST STOCK, conductor of the Chicago Symphony for thirty-seven years and dean of American symphonic conductors in point of continuous service to a single organization, is dead at the age of sixty-nine. Chicago's First Musician died suddenly of a heart attack in his home on Oct. 20, a few days after the opening of the orchestra's season. He would have been seventy on Nov. 11.

Never a prima donna conductor, never a publicity seeker and never a "romantic" personality, Stock nevertheless charmed the midwestern metropolis when he first stepped upon the podium, and then and there achieved a permanent popularity, phenomenal considering the habitual fickleness of the public, which grew rather than diminished with the passing of the years of his long tenure. His artistic genius kept pace with his popularity and his nurturing of the young ensemble inherited from the fabled Theodore Thomas into the sophisticated, virtuoso instrument which he left it at his passing was also a continuous, unrelenting process. There are those today who say that Frederick Stock was the Chicago Symphony, and vice versa.

The mantle of the illustrious Thomas sat heavily, at first, upon the youthful shoulders of this son of an impoverished Prussian bandmaster. Thomas was one of the greatest musical figures in America, and to chose as his successor a stripling of little experience and no prestige as a conductor was a startling, even foolhardy speculation in the eyes of many Chicagoans and most of the musical world. Yet it seems that even Thomas, himself, would have had it so.

Thomas had at once a paternal and patronal interest in young Stock. He discovered him in Cologne playing violin in the Municipal Orchestra. Thomas already had engaged enough violinists during his summer sojourn in Europe, but after Stock's earnestly sought audition, he engaged him anyhow, and even advanced him money for his steamship ticket. A great experience was in store for the young musician who had never journeyed far from his native Rhineland.

Born in Fortress

Frederick Stock was born in Julich, a little garrison town near Cologne, on Nov. 11, 1872. His father was stationed there as bandmaster in the Prussian Army at the time, and Frederick was born in the fortress. His early schooling was at Rheidt, also near Cologne, but education was a spasmodic affair for him because of the family's poor circumstances. He lived con-



Photography, Inc.

FREDERICK AUGUST STOCK

A Recent Portrait

stantly in the musical atmosphere of his father's garrison cohorts, and at the age of four he had his first lesson on the violin.

At fourteen he won a scholarship at Cologne Conservatory and was privileged to study there for four years under such masters as Humpferdinck, Zöllner, Wüllner and Jensen. Following his graduation, he joined the violin section of the Cologne Municipal Orchestra and, during the eight years he remained there, had the rare experience of playing under some of the greatest musicians of the day including Brahms, Tchaikovsky and Richard Strauss.

Penniless, young Stock arrived in the New World just before the opening of the Chicago orchestra's fifth season in 1895 to learn to his dismay that Thomas's enthusiasm had waned in the meantime and that there was no place for him among the violins. If he knew the viola, however, he could remain. It is said that Stock had no previous knowledge of the viola, but, catastrophe staring him in the face, he took fate by the forelock. Professing full knowledge of the viola, he accepted the lefthanded favor, surreptitiously borrowed an instrument, and began to practice.

Protege of Thomas

Thus tenuously and unpropitiously began Frederick Stock's brilliant career with the Chicago Symphony. He was little heard of in the annals of the orchestra until five years later when people began asking each other why Mr. Thomas permitted "a young viola player" to take the baton during accompaniments for soloists on the orchestra's southern tour in the spring of 1900 and again at a pair of Chicago concerts shortly thereafter. Much had transpired between the young viola

player and his mentor in the meantime, however.

Thomas came to know Frederick Stock as a sterling character, both as a man and as a musician. His pleasing personality, the earnestness and sincerity with which he approached his work and his high artistic idealism warmed the heart of the aging conductor. And then there were the compositions that young Stock submitted from time to time for the inspection of the master. Thomas thought highly of him as a composer and even placed one of his works, 'Symphonic Variations', on a regular program during the 1903-04 season. By this time, Stock was already the official assistant conductor, and Thomas leaned more and more upon his services, judgment and companionship. There could be little doubt that Thomas was grooming the young violinist to become his successor.

The day after Christmas, 1904, the great Theodore Thomas, full of years and heroic achievements, took to the bed from which he never again would arise. On Jan. 4, 1905, he died, and Frederick Stock took up the baton which he, in turn, was not to put down until death also took him.

At first the trustees appointed Stock only temporary conductor, telling him frankly that they wished to secure the new conductor from abroad, and naming Mottl, Weingartner and Richter as possibilities. "If we cannot obtain any of these men," they asserted, according to Philo Adams Otis in his book, 'The Chicago Symphony Orchestra', "you, Mr. Stock, shall be conductor." Less than a month later, however, he was unanimously elected to the post, and at the same time the name of the orchestra was changed to 'The Theodore Thomas Orchestra'. The original title of the orchestra was restored some seven years later.

The following season, the first for Stock as full conductor, found his star already in the ascendent. Mr. Otis has this note on the opening concert: "Lovely day and a delightful program, so well played; house sold out; great enthusiasm over Stock, the man of the hour." All Chicago, including Thomas's widow, acclaimed the appointment of a "home" man to the podium.

Resigned During War I

The story of the career of conductor Stock from that time forward was marked more by hard work and faithful application to a job than by spectacular episodes of the kind that make headlines. The only occurrence approaching sensational proportions was his withdrawal from the conductorship for one season during the first World War. It was discovered that, although Stock had been in this country some twenty-three years, he never had become a citizen, and thereupon certain rumblings broke out regarding his loyalty to the United States, as well as the loyalty of several members of the orchestra.

When these rumblings became audible to Stock in August, 1918, he voluntarily withdrew with the words: "There never has been a moment when I have consciously put my own interest or ambitions above the welfare of the orchestra to whose service I have given twenty-three years of



The Young Conductor About the Time He Succeeded Theodore Thomas

my life." The matter of his second papers, which had caused the difficulty, was quickly adjusted and Stock returned to his post the following season amid high public acclaim.

Stock's activities were confined almost exclusively to his own city with the exception of a few appearances as guest conductor in New York, Philadelphia and Los Angeles, and the occasions when he took his own orchestra on tour. He conducted the Berlin Philharmonic, in 1912, in a program of his own works, for which he was highly acclaimed. For many seasons he was conductor of the Cincinnati and the Ann Arbor May festivals, in which the Chicago Symphony participated, and he established the summer concerts at Ravinia Park as well as the more recent Grant Park series, the latter presented in cooperation with the municipal government. He also founded the Chicago Civic Orchestra, originally a students' ensemble intended as a personnel feeder for the Chicago Symphony. For the Century of Progress Exposition in 1933 he served as general musical director.

He conducted the series of concerts in Milwaukee which have been an annual feature of the orchestra's regular season for many years, and on three occasions he led his men in New York appearances, first in 1911, again in 1921 and finally in 1940, the last visit being in celebration of the Chicago Symphony's fiftieth anniversary. The New York Philharmonic-Symphony played under his baton at Lewisohn Stadium in the summers of 1926 and 1927.

American Composer's Friend

As a conductor, Frederick Stock was noted not only for the irreproachable musicianship of his readings, but also for the catholicity of his taste and, above all, his friendship for the American composer. Any native composer with something important to say could count on a welcoming smile and a helping hand from the Chicago maestro. According to a survey conducted some years ago by Howard Hanson covering forty-four years of orchestral music in this country, the Chicago Symphony ranked well above any other orchestra in the number of American compositions performed, with a total of 247 compositions by seventy-four different composers.

The fact that Stock was himself a composer may have had something to do with it. The long list of his works, many of which have had frequent performances in Chicago and elsewhere, include symphonies in C Minor and E Flat; Three Overtures; a Symphonic Poem; Symphonic Variations; Symphonic Sketches; 'March and Hymn to Democracy' (which ap-

(Continued on page 26)

Historian Recalls Artists of Elegant 80's

Volume XIII of Odell's Annals of the New York Stage Brings Back Memories of Musicians Who Reigned More than Half a Century Ago—Vivid Accounts of Performances Colorful Part of Astounding Work

By JOHN ALAN HAUGHTON

TREMENDOUS, indeed, is the work being done by George C. D. Odell, of Columbia University in setting down for reference everything that has happened in the New York theater. Professor Odell has requested that the term "monumental" should not be used in describing his work, Volume XIII of which has just been published, but no other word seems to fit it. The present volume, (*Annals of the New York Stage, George C. D. Odell, Brander Matthews Professor Emeritus of Dramatic Literature in Residence, Columbia University: New York, Columbia University Press*) of over 700 pages, covers only three years, from 1885 through 1888.

On Oct. 23, Dr. Odell was fittingly honored for the work he has done in the cause of the New York stage, when he was presented with the gold medal of the New York Historical Society. The presentation was made in the auditorium of the Society's new building, by Dr. George Albert Zabriskie, its president. Tributes to Dr. Odell were made by Walter Hampden, Dr. William Lyon Phelps of Yale, Dr. Joseph Wood Krutch of Columbia, Dr. Arthur Hobson Quinn of the University of Pennsylvania and Dr. Walter Pritchard Eaton of Yale.

Fewer Years Per Volume

Significant is the fact that as the 'Annals', already some four million words in length, nears the goal set by its author, 1900, the number of seasons included in each volume grows less and less. Thus, Vol. 1, published in 1928, though completed some eight years previously, covered the years from the beginning of the theatre in Manhattan to 1798. The second volume brought the record to 1921 and the third to 1834, and the span of each succeeding volume, averaging six to seven hundred pages in length, exclusive of about 100 pages of index, has been smaller.

This is accounted for by the circumstance that as the number of theaters increased the amount of terrain covered also grew larger. Indeed, in the present volume, it might be charged that Dr. Odell has fallen into the pit which most compilers dig for themselves, by going into too much detail. For instance, a good deal too much space is given to amateur performances, church and student concerts, and variety shows not only in New York but in

remote corners of Brooklyn and even Greenpoint and Jamaica, not to mention Staten Island, none of which, in the time noted, was politically or artistically a part of the city of New York.

Musical Data Invaluable

As we are concerned entirely with the musical aspects of the work, it must be said that Dr. Odell's contribution to musical annals is above price and his comments, many of which, in Vol. XIII, are made from his own hearing of events, fix unerringly a number of things which annalists as a rule either slide over or permit personal reactions to color unduly. He is also able, from a distance, so to speak, to write with a frankness impossible for the contemporaneous writer even in the 'eighties when criticism was far more personal and, when unfavorable, more acrid than at the present time.

Thus we learn that Max Alvary, America's first Siegfried and the operatic matinee idol of the period, was "a poor vocalist but a very handsome young tenor." The voice of Auguste Seidl-Kraus, was "strident and unpleasing" as Elsa, and when she gave America its first Eva, she was "assuming alarming proportions". In the accompanying photograph, with Emil Fischer as Sachs, Mme. Seidl-Kraus looks as though she might have tipped the scale at twelve stone or more. Lilli Lehmann sustains the reputation which she has left, of being a great singer and a great artist. But, incidentally, she did not, as stated, sing *The Wood Bird* at Bayreuth in the original 'Siegfried' there.

Patti, also, seems to Mr. Odell to have been all that memory says of her. He quotes Sembrich as saying "When you speak of Patti, you speak of something that happened only once." High praise from another coloratura soprano! He tells of Patti's making one of her "farewell" tours which kept up periodically for nearly twenty years more! Nicolini, Patti's then husband, "was, as Alfredo and Radames, as hard to tolerate as ever in recent years".

Concerning de Lussan and Gerster

The *Herald* of that day thought Zélie de Lussan's *Carmen*, with the Boston Ideals, "overacted, restless and in poor taste". The present writer, to the contrary, was told recently by Maria Savage, of the Metropolitan chorus, that Mme. Bizet had said to her that Miss de Lus-



George C. D. Odell

Brander Matthews Professor Emeritus of Dramatic Literature, Columbia University

san's interpretation of the character was the ideal one and superior to that of Galli-Marie, who was the original.

The fiasco of Etelka Gerster, so nearly a successful rival of Patti, is retold. The talented artist had a career of amazing briefness in view of its brilliance. Of an appearance in concert on Nov. 24, 1888, only twelve years after her debut, Dr. Odell says: "... the result was tragic beyond belief—Gerster's voice was in ruins". He again quotes *The Herald*, "The voice was no longer a voice but a mere echo. Its crystalline purity, its freshness, its limpidity are gone—quite gone. She who in former times could not have sung out of tune had she tried, often deviated from pitch".

In the concert field, we read of celebrities whose names are indelibly written in the book of fame, Emma Thursby, soprano; Teresina Tua, violinist; Adele aus der Ohe, pianist; Victor Herbert as a 'cellist; Wilhelm Gericke, who was twice conductor of the Boston Symphony at an interval of ten years; Josef Hofmann, one of the few artists of that time still active, makes a private debut in Wallack's Theatre (now demolished) at Broadway and 31st Street, the day before his formal debut at the Metropolitan Opera House, and a host of others. Theodore Thomas conducts the Fifth Symphony without score! Emma Juck sings in concert as well as opera.

Light Opera Represented

Light opera also has its share of attention and quite a large one. In this day, when Gilbert and Sullivan operas are more or less

(Continued on page 24)

Pictorial Memories of Bygone Singers



Auguste Seidl-Kraus and Emil Fischer in 'Die Meistersinger'



Signor Ravelli



Lilli Lehmann and Paul Kalisch



Minnie Hauk



Albert Niemann



Zélie de Lussan



Max Alvary as Siegfried

SAN FRANCISCO OPERA SURMOUNTS WAR HURDLES

Three-Week Season Achieves High Artistic Level Despite Enforced Economies—Innovations in Repertoire and Casting Prove Successful

SAN FRANCISCO, Oct. 31.

SAN FRANCISCO's twentieth annual opera season which opened on Oct. 9 with 'Aida' and closed on Oct. 30 with 'Coq d'Or', with an operatic postscript on the following night devoted to a popular priced repeat of 'Faust', proved surprisingly successful from every standpoint.

Innovations in repertoire and casting, some of them extraordinarily successful, and individual performances that reached the very peak of artistic achievement added both interest and merit to a season subjected to wartime economy. Although the house was seldom sold out in advance, as has been the rule in past seasons, ticket buyers formed lines a block long at the box-office each night and only three operas failed to sell out before curtain time. Even those had the usual quota of standees.

The outstanding triumphs of the season were scored by Bidu Sayao as Violetta, Irra Petina as Carmen, and Ezio Pinza as the blind Archibaldo in 'The Love of Three Kings'. Yet probably no performance was better balanced than that of 'The Bat' which, together with 'The Bartered Bride', was distinguished by complete clarity of the English diction.

But to discuss the performances chronologically after the 'Aida' reported last month, one must first report the success of Lily Pons and Salvatore Baccaloni, Raoul Jobin, Irra Petina and Lorenzo Alvary in 'The Daughter of the Regiment'. Miss Pons was in her best voice and did her best acting in the comic opera. A second performance was given for the benefit of France Forever, Inc. Lesser roles were well done by George Cehanovsky, Earl Riggins, Paul Walti, Jeannette Hopkins and Marvin Krauter. Pietro Cimara conducted excellently and Herbert Graf's staging was as effective as ever.

An Exquisite 'Traviata'

The 'Traviata' of Oct. 14 was unquestionably the most completely moving performance it has been our experience to see. Miss Sayao was largely responsible, for her characterization of Violetta was one of exquisite perfection in every detail, from make-up and acting to vocalization.

Aiding her were Jan Peerce as Alfredo, (and he again proved one of the best of contemporary tenors,) and Richard Bonelli as Germont, who helped to make his scene with Miss Sayao one of the most sympathetic presentations of the episode between Violetta and the Elder Germont yet enacted on the Opera House stage. Also contributing excellence to the performance were George Cehanovsky, Thelma Votipka, Margaret Ritter, Douglas Beattie and Lorenzo Alvary. Fausto Cleva conducted—too slowly part of the time, to the obvious annoyance of the principals. Armando



Jan Peerce as Alfredo



Bidu Sayao as Violetta



Irra Petina as Carmen



Ezio Pinza as Archibaldo

Agnini found new angles for old scenery and gave the opera a freshly staged look.

Next came 'The Bartered Bride', first of the two English experiments. The verdict was that it was much more fun in English than it had been in German, and for that one must credit the cast which made the text so intelligible: Josephine Antoine, Charles Kullman, Marek Windheim, Douglas Beattie, George Cehanovsky, Thelma Votipka, Lorenzo Alvary, Elizabeth Wyso, Charles Shiffeler, Peggy Engel and Colin Harvey. Likewise the chorus which, incredible as it may seem, actually made its lines completely understandable! Walter Herbert conducted well, and the solo dancers Ruby Asquith, Barbara Wood, Alice Kotchik and Earl Riggins added to the festivities.

Lily Pons Sings 'Lucia'

A Sunday matinee of 'Lucia' found Lily Pons posing prettily in glamorous garb while she nicely projected the vocal pyrotechnics, and Jan Peerce holding the audience through the last act and making listeners wish the scene were longer, so beautifully did he sing and enact the part of Edgar. In 'Lucia' too, Lorenzo Alvary did some especially beautiful singing in the part of Raymond while Alessio de Paolis, Thelma Votipka and Paul Walti did well in their parts. Pietro Cimara again proved an admirable conductor.

The exciting moment of the season came with Irra Petina's first performance as Carmen. Hers, at long last, was a real one! Not since Ina Bourskaya sang the part in Gaetano Merola's first independent season in the Stanford University Stadium all of twenty-one years ago had any Carmen made so profound an impression here as Miss Petina's. Her lush voice, vivacious personality, musical intelligence and remarkable histrionic gifts combined with her youth and good looks to make her a great Carmen. Her Carmen was a coy and pretty vixen, devilish, part tigress—common without being unduly vulgar—and sufficiently human to be exceptionally convincing. There was much new and ingenious stage business in her portrayal, not the least of which was the star's dancing.

Miss Petina's characterization will improve through repeated opportunities to develop it. Her second performance in Sacramento was reported as still better than her first, but even her debut in the part was unanimously heralded by press and public as the finest Carmen within memory.

Licia Albanese gave a superb portrayal of Micaëla and she, too, won cheers and a show-stopping ovation. Raoul Jobin was the admirable Don José and John Brownlee, badly miscast, was the Escamillo. Lorenzo Alvary, Thelma Votipka, Christina Carroll, George Cehanovsky and Alessio de Paolis filled the other roles admirably and Maclovio Ruiz scored as featured dancer with the ballet. Gaetano Merola did the best piece of conducting he has yet done in our orchestra pit and a good time was had by all.

A Spirited 'Faust'

'Faust' was given an especially spirited performance under Fausto Cleva's direction, and honors were divided between Ezio Pinza's Mephistopheles and Licia Albanese's Marguerite, quite the most credible one seen on our opera stage. Charles Kullman gave romantic values to the part of Faust. John Brownlee was an uncommonly convincing Valentine, Verna Osborne a creditable Siebel, Thelma Votipka an unusually good Martha and George Cehanovsky the Wagner. The cathedral scene was staged here for the first time in many and many a year, and other technical innovations as well as the highly spirited performance gave 'Faust' a new lease on life with opera goers.

Italo Montemezzi conducted his 'L'Amore Dei Tre Re' and he, the orchestra, Ezio Pinza, Robert Weede and Charles Kullman made the performance well worth hearing. Jean Tennyson was badly miscast in the role of Fiora. The opera was magnificently mounted, and Alessio de Paolis, Paul Walti, Elizabeth Wyso, Kathleen Lawlor, Marjorie McCarthy and Claramae Turner did the lesser parts adequately.

Whether or not glorified musical comedy such as 'The Bat' has a real place in a grand opera season is a moot question about which there is disagreement. But there can be no disagreement about the

Irra Petina as Carmen and Bidu Sayao as Violetta Give Memorable Performances—All But Three of Ten Performances Sold to Capacity

excellence of the entertainment this English version of 'Die Fledermaus' gave an overflowing audience which laughed in all the right places and gave every evidence of having a wonderful time.

Marek Windheim as Gabriel, Margit Boker as Rosalinda, Josephine Antoine as Adele, John Brownlee as Dr. Falke, Douglas Beattie as the prison warden, Robert Marshall as the singer, Lorenzo Alvary as the attorney, Gene Lockhart of the films as Frogg, aided by Christina Carroll and Ronn Marvin gave performances that would have assured SRO audiences for a month at any downtown theater. It would have been unreasonable to ask for any better performance of this comic opera with the Martin-Alden English text. For its success, Herbert Graf, the stage director, and conductor Walter Herbert deserve quite as much credit as do the cast and chorus. An extra word of praise should be allotted Douglas Beattie and Mr. Lockhart for their drunken pantomime in the final scene; also to the fact that Irra Petina as the Prince, wore the uniform and medals her father had worn in service of the Czar.

'The Barber of Seville' was given a performance on the popular series, with John Brownlee in the title role and Salvatore Baccaloni, Ezio Pinza and Bidu Sayao alternately stealing the show. Charles Kullman was a personable young Count. Irra Petina brought down the house for her comic characterization of Bertha. Fausto Cleva again conducted, getting excellent results from the orchestra even if he habitually chose extremely deliberate tempi in almost every opera he directed.

'Masked Ball' Impressive

'A Masked Ball' was nicely mounted and well sung, thanks to Stella Roman, Frederick Jagel and Richard Bonelli, and to Bruna Castagna who dominated her scene as Ulrica. Each one of the four was in his or her best vocal and histrionic form, and rich costumes and fine makeup for the principals helped to make the stage picture impressive. Also participating were Lorenzo Alvary and Douglas Beattie, Paul Walti, George Cehanovsky and Edward Wellman.

The concluding 'Coq d'Or' was disappointing from many standpoints. King Dodon is not Baccaloni's best role and it makes vocal demands which the rotund bass left unfilled. Josephine Antoine was not the type to make a convincing Queen of Shemaka. Alessio de Paolis scored distinct success as the Astrologer. Douglas Beattie, Elizabeth Wyso, Thelma Votipka, Frank Palumbo and Paul Walti did all possible to make the show interesting.

MARJORY M. FISHER

MEPHISTO'S MUSINGS

Dear Musical America:

Ever collect misspellings? Particularly of your own name? Or is yours one of those names that are too long and too hard, and too complicated, to spell any way but the right way? There are, of course, names and names. Maybe the easy ones to spell are also the easy ones to misspell. Take, for instance, the last moniker of Rudolph Ganz. The genial Swiss-born conductor, pianist and educator doesn't much mind having the Rudolph mixed up—he even takes it for granted that on occasions it will come out in type as Rudolf or Rudolpf, or Rduloh or Dudolph, or even Randolph or Hugo. But with only four letters in the family name to get out of place, or be turned upside down or chucked under the counter, he confesses himself perpetually puzzled by the endless array of misspellings to which the simple "Ganz" is heir. For our theme and variations let us begin right with G-A-N-Z; then let us run the gamut of the actual misnomers that have come to light up to Nov. 10, 1942.

Ganz—Danz—Hanz—Janz—Gant—Ganze—Gany—Gary—Garry—Gange—Gans—Ganss—Gantz—Gens—Gonz—Gontz—Ganz—Gam—Gay—Ganf—Ganks—Glamtz—Granz—Grants—Gauze—Goas—Crus—and Cana—plus both Gang and Bang.

"Why not," plaintively inquires the good Mr. Ganz, "also Murphy or Kaltwasser?"

But, through thick and thin, our long-suffering hero has preserved his sense of humor. Not only did he refrain from suing the man who wrote to him as "Rudi Gang", but he really smiled when he dropped on one of the orthographic misdoers the following twenty-ton block buster:

"How dare you send me a letter addressed to Rudolph Bang when I realize from its contents that you never heard me play!"

Speaking of names, whatever the spelling, I must tell you that now I can breathe more normally and face the world without wondering what I am going to do if forced by some unfortunate musician to discuss the composer of a certain marathonic Seventh Symphony. For, having been thrown off balance and quite generally put into a dither by a couple of know-Russians who have insisted that the accent of that composer's name is on the second syllable, not the

third, I have finally sought the advice and guidance of a know-Shostakovich. He assures me, on the basis of his personal handshaking with the Leningrad fire warden, and on the further authority of conversations and other like bits of friendly and professional association, that the name is Shostako'vich as it is commonly pronounced, and not Shostak'ovich as my superiorly-minded correctors would have it. He happens to be a Russian and he tells me that I can pooh-pooh the idea that there is any kind of fixed rule for the pronunciation of Russian proper names. So it's pooh-hyphen-pooh, say I, and that goes double for any officious meddlers who may try to make me mispronounce Rachmaninoff, Prokofieff, Mussorgsky, Rimsky-Korsakoff, Balakireff or even Mikhail Mikhaïlovitch Ippolitoff-Ivanoff!

I liked what Virgil Thomson wrote in his Sunday article headed 'Staging Light Opera', even though I also liked 'Rosalinda', the particular light opera production which prompted his pointed remarks. There is charm, animation and musical expertness in this latest English adaptation of the Johann Strauss 'Der Fledermaus'. But that doesn't alter the pith in Thomson's comments.

The Herald-Tribune critic says frankly that he has no confidence in the German stage ideas that are likely to be made a part and parcel of any such work if it is essayed here by regisseurs who were active in Central Europe in the days of the Weimar Republic. "I do not think it possible to produce good theatrical work in America today", he sets forth, "by attempting to repeat the German theatrical successes of twenty years ago (most of which were, even then, suspect artistically) with young American artists, to whom the particular violence of Teutonic frustration . . . (of that period) . . . is far more incomprehensible than the mid-nineteenth century Viennese matter and treatment that constitute Strauss's 'Fledermaus'."

In other words, young Americans might have imitated the true Strauss style better than they imitated the kind of post-World-War modernization of the Strauss style that was dominant about the time of the much-advertised Reinhardt 'Fledermaus' in Berlin. I can agree with this, if (as I am inclined to believe) Mr. Thomson intends no reflection on the brilliant Strauss conducting of Erich Wolfgang Korngold which was the life of 'Rosalinda', both musically and as a show. However, after doffing my hat to Mr. Korngold, I must say that I am one of those who prefer my 'Fledermaus' as Strauss wrote it, without gentle insinuations of 'Tales of the Vienna Woods', etc., to remind me of other Strauss accomplishments that I am not at all likely to forget.

I think Thomson makes a good point when he emphasizes that operetta of this type is of itself a parody and that therefore the acting should be straight. You can't very well parody a parody, and to have the stage folk attempting just that is likely to be both confusing and annoying. And the critic is dead right in saying that the real operetta tradition—the sort of thing

that made 'Fledermaus' a rollicking delight in its day—is everywhere obsolescent. There is no use trying to go "Broadway" in mounting a work of this kind. That kills the spirit. Neither—and this is the nub of the whole business—will 1942 lovers of the Viennese of 1874 find the charm they hunger for if they are dished up some 1928 notions from Unter den Linden or the Kurfürstendamm in Berlin.

Again the old question, why change the name? 'Die Fledermaus' in English is 'The Bat'. That was how it was known in innumerable

the fervor of Paderewski, plus delicacy, accuracy, *breadth and power*. Just before the cavalry movement (!!) I thought how much indebted Chopin was to de Pachmann for being understood. . . . During the finale, the presto, I didn't think at all as hoofs were pounding over me, no stupid onomatopoeia, but the spiritual impact".

The parentheses as well as the italics are mine. If you haven't a notion why I have used them, that's all right with me. But don't tell your neighbor. She might know her Chopin!

SCHERZANDO SKETCHES No. 127 By George Hager



"Did anyone get a good look at that new librarian?"

productions, good, bad and indifferent, when it held the stage like 'The Mikado', 'Boccaccio', 'Erminie', 'Orpheus in the Underworld', 'Robin Hood' and various other operettas of lingering fame. It will always be either 'Fledermaus' or 'The Bat' to those who have it in their blood. Change the title and at once the work becomes suspect. And, remembering some particular examples of the past, no wonder!

As music critics, I still maintain that novelists, poets, historians and, yes, even literary-minded news correspondents, deserve the palm. Really I hate to tell you who wrote the book in which I find this reference to French piano music: "Piano music, the last of which was written in 1870". Shades of Debussy and Ravel! But I can't go on and italicize for the sake of something more than emphasis a whole paragraph from the same example of contemporary literature without somebody finding out that I have before me 'The Last Time I Saw Paris' by Elliot Paul. On page 251 the author lets us in on a letter ostensibly written to him (in Spain) by a young woman friend in Paris, supposedly a real character. She has just heard de Pachmann play a Chopin program and she says:

"He (de Pachmann) played the E-minor sonata (sic!) with all

Among the musical somebodies who now are doing Army duty is Beryl Rubinstein, the American pianist who since 1932 has been director of the Cleveland Institute of Music. I am told that when he received his commission as a captain and was ordered to Fort Knox, Kentucky, as special service officer in charge of developing and directing musical activities, with special emphasis on soldier participation, he decided that his repertoire was in need of a considerable extension. So he boned up on popular music with emphasis on Gershwin, Cole Porter and company. Soon after arriving in camp he proceeded to play some Gershwin and was pleased to notice a private standing by listening attentively. "Do you like this?" he asked. "Yes," replied the soldier; "Gershwin is nice, but don't you know any classical music?" I can't tell you whether the one-time boy prodigy answered with Bach, Mozart, Beethoven, Chopin, Liszt or Schumann, but I will bet it wasn't his industriously acquired Cole Porter. Live and learn, say I, and keep an eye peeled for those musical highbrows, especially in the Army! They may do a lot of learning for the rest of us, opines your

Mephisto

'Rosalinda' and 'Fair of Sorochinsk'

Presented by New Opera Company



(Continued from page 5)

musically than it was at the Metropolitan. Mstislav Dobujinsky's settings were very pretty and Michel Chekhov dealt successfully with groupings that made a generous use of peasant colors. To the good singing of the young or not-so-old Americans of the cast was to be credited much of the quickening of interest in the patchwork Mussorgsky score. However it was Mr. Cooper who gave the performance its largest measure of professional interest. His leadership was sure and incisive. His changes and additions for the score—though based generally on the Tcherepnin edition used at the Metropolitan in the season of 1930-31—made for a brighter, better integrated stage vehicle in their treatment of Mussorgsky's unfinished and even fragmentary score.

The use of a saxophone in the Cooper re-orchestration of the first act was a happy touch, particularly in the solo of Gritzko. Unobtrusively effective was the amplification of the Gypsy's story in Act II, in which use was made of a part of 'Night on Bald Mountain', the orchestral fantasy that figured again in an interlude connecting the second and third acts. Parassia's celebrated 'Reverie and Dance' was given a slightly altered orientation by the introduction of other voices. There was no demon-haunted vision of Tchernivik as in the Metropolitan performances. The only use of George Balanchine's dancers was in the lilting 'Hopak' introduced at the close of the still sketchy final scene—originally a piano piece by Mussorgsky but later orchestrated and now given added choral parts by Mr. Cooper.

Of the singers, Miss Heidt was the most consistently impressive in voice and characterization as the shrew Khivria, whose own secret amatory adventure now turns out to be the solution of the problem of the young lovers Parrasia and Gritzko. Miss Koshetz, daughter of the concert soprano, Nina Koshetz, sang prettily, in a voice that recalled that of her mother. As Parassia's lover, Mr. Bartlett was pleasantly lyrical. Messrs. Gauld, Dame, King and Dilworth were pictorially as well as vocally worthy as Tchernivik, Asanasi, the Old Crony and the Gypsy. Mr. Dame's diction was the clearest of all. The chorus, trained by Isaac Van Grove, was quite as praiseworthy as Mr. Cooper's admirable orchestra.

'The Fair at Sorochinsk' is not a great or even an important opera. But Mr. Cooper and the New Opera Company have made it worth while to give the Mussorgsky music this further hearing and the amplification

Left: The Prince (Otto Karlweis) Makes His Entrance Accompanied by His Aide de Camp (Edwin Fowler) and Is Greeted by Falke (Gene Barry). Above, Rosalinda Entertains Her Tenor Admirer (Dorothy Sarnoff and Everett West)

Right: Erich Wolfgang Korngold Who Conducted 'Rosalinda'



Photos by Fred Fehl
Adele and Rosalinda Exchange Some Words Not Understood by Their Partners. From the Left: Paul Best as Dr. Frank; Virginia MacWatters as Adele; Dorothy Sarnoff as Rosalinda and Ralph Herbert as Eisenstein



Vandamm

serves its purpose handily. The aims of the company were briefly touched upon on the opening night by Mrs. Lytle Hull, its president, who spoke before the curtain.

'Fledermaus', Alias 'Rosalinda'

The New Opera Company's 'Rosalinda' is still 'Die Fledermaus', though there has been an effort to freshen up the text and some music has been borrowed from other Strauss sources for the sake of a brief prologue and for the dancing at the party of Prince Orlovsky in the second act. The part of the Prince, written for contralto, has again been entrusted to a male, the nonchalant Oscar Karlweis, who played it at the elaborate Reinhardt performances in Berlin and more recently with the refugee Austrians who had a fling with the old favorite in New York. He and Ralph Herbert, who also had appeared with the Austrians and who substituted at the eleventh hour for Ernest McChesney because of the American tenor's illness, were the most thoroughly

'ROSALINDA' (DIE FLEDERMAUS),
by Johann Strauss in Max Reinhardt's version. American adaptation by Gottfried Reinhardt and John Meehan, Jr.; lyrics by Paul Kerby. Directed by Felix Brentano. Dances by George Balanchine. Settings by Oliver Smith. Presented by Lodewick Vroom and the New Opera Company, Forty-fourth Street Theatre, Oct. 28, evening.
Alfredo Allevanto.....Everett West
Gabriel Von Eisenstein.....Ralph Herbert
Adele.....Virginia MacWatters
Rosalinda Von Eisenstein.....Dorothy Sarnoff
Blint.....Leonard Stocker
Falke.....Gene Barry
Dr. Frank.....Paul Best
Fifi.....Shelly Winter
Prince Orlovsky.....Oscar Karlweis
Aide De Camp.....Edwin Fowler
Frosch.....Louis Sorin
Premier Dancer.....Jose Limon
Premiere Danseuse.....Mary Ellen
Conductor, Erich Korngold.

professional actors of the cast. Though a baritone, Mr. Herbert coped successfully with Eisenstein's music. Still, in the sumptuous finale of the second act, the famous 'Brother mine, sister mine', might have fared much better with other solo voices. Miss Sarnoff made good use of her full-toned soprano and Miss MacWatters was a vivacious and on-pitch Adele. The others were effective in varying degrees, though laughs were not conspicuous for the Frosch.

The star of 'Rosalinda' was the conductor, Erich Wolfgang Korngold. Though his brass and percussion were heavy in the small pit, he persuaded the orchestra to play with charm and gusto. His tempi were very much alive and he knew when to use, and when not to over-use, the "Viennese kick". The dancing was gay, the stage pictures inviting and the general manner of the acting—well, it must be confessed, a little too art-art, when it was free of a slightly disturbing trend toward a Broadway opposite.

Wins Conductors' Contest

IGOR BUKETOFF, twenty-seven-year-old Hartford-born graduate of the Juilliard School of Music, under the auspices of the Alice M. Ditson Fund of Columbia University, was selected as the winning candidate in the first annual competition to discover and encourage new talent among native American conductors.

Mr. Buketoff will conduct a concert on Dec. 13 at Town Hall with a thirty-six piece orchestra. The program will be entirely of his own choosing. Candidates for the honor were submitted, one each, by the Berkshire Music Center, the Curtis Institute of Music, the New England Conservatory of Music, and the Advisory Committee of the Fund. Buketoff has been on the staff of the Institute of Musical Art since 1935, and also teaches theory. He has written criticisms and program notes at Chautauqua Institute, Chataqua, N. Y.

Judges were Eugene Ormandy, Dr. Frank Black and Erich Leinsdorf.



Igor Buketoff (Seated), with Judges (From the Left): Erich Leinsdorf, Dr. Black and Eugene Ormandy

Brailowsky Ends 5-Month South American Tour

Pianist Relates Highlights of Long Trek Through Principal Cities of Our Southern Neighbors — Made Sixty Appearances

AFTER one of the most thorough-going concert tours of South America ever undertaken by an artist resident in the United States, involving an itinerary of some 20,000 miles and a total of sixty public appearances, Alexander Brailowsky, distinguished Russian pianist, is back home and full of enthusiasm for the musical predilections of our Southern neighbors. Though he was busy getting settled in his new Manhattan apartment overlooking the East River, Mr. Brailowsky took time out to relate a few of the highlights of the venture upon which he embarked last May and to which he devoted five months.

Mr. Brailowsky is no stranger to musical circles in the Southern Hemisphere. The present tour was his eighth in the course of the last twenty years. He recalled with a rueful smile his first appearance there in 1922. There were barely forty people in the audience, which is in considerable contrast to the unvarying succession of sold-out houses that confronted him this time from Panama to Argentina.

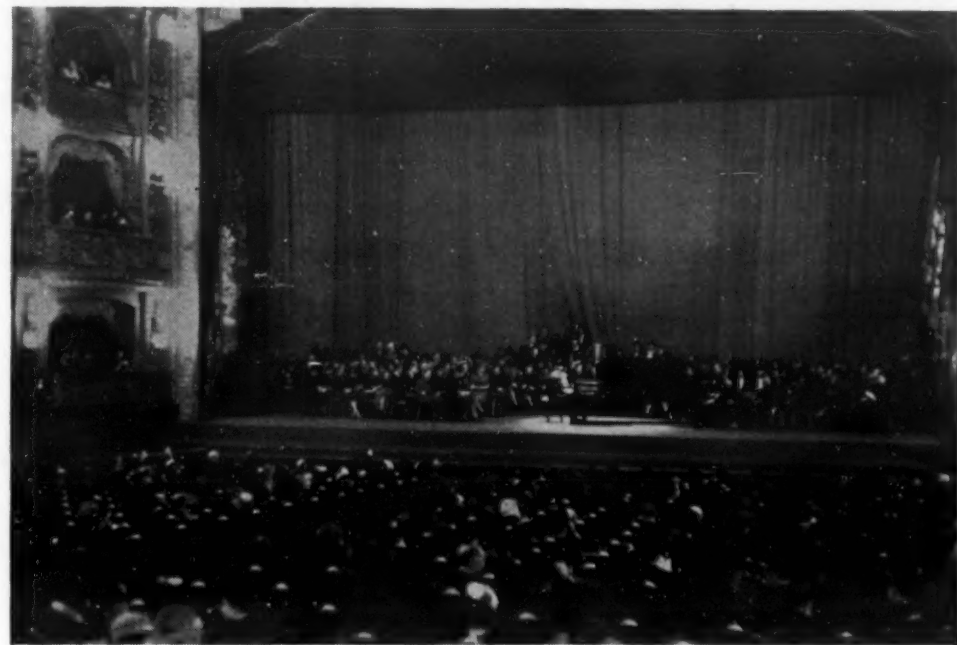
First Stop—Port of Spain

The entire trip was made by plane. Accompanied by his wife, and his personal representative, Paul Bechert, the pianist set out from Miami and made his first stop in Port of Spain, Trinidad, where he gave a benefit performance for British War Relief. He then proceeded down the East coast to Brazil appearing in Belem, Rio de Janeiro and Sao Paulo. He remained a full month in Rio giving nine recitals and appearing once with orchestra under the baton of Francisco Mignone. In Brazil's second city, Sao Paulo, there were six recitals.

Taking wing again, the party arrived next in Buenos Aires where Mr. Brailowsky chalked up a record of seventeen appearances in the historic Teatro Colon, fourteen of which were recitals and three were concerto performances with the assistance of a symphony orchestra under the direction of Albert Wolff.

Next came Montevideo with six recitals, and then over the Andes to Chile for three recitals in Santiago. Heading North at last for the homeward journey, there were stops in Lima, Peru, for two recitals and in Panama City for one recital. While the appearances listed here were the "main events" of the tour, several other concert appearances in principal provincial towns were interspersed along the way. There were also five commercial radio broadcasts divided between Brazil and Argentina, and a special broadcast on the Brazilian government hour.

It was necessary for Mr. Brailowsky to keep ten complete programs in preparation, in addition to his notable Chopin cycle which



A Capacity Audience Grooms Brailowsky in the Famous Teatro Colon, Buenos Aires Which Seats 3,800. An Estimated 500 Found Seats on the Stage.

Below: Mr. and Mrs. Brailowsky on the Balcony of Their Hotel in Buenos Aires

will be heard in the United States this season. Although his own concert grand piano accompanied him on the tour, he was able to use it only in Argentina and Chile due to transportation difficulties. And this circumstance led occasionally to amusing contretemps.

For instance, the party arrived in a certain Brazilian community at noon on the day of the performance to discover that the concert hall had no piano. Somebody bethought himself of an instrument in a private home which might be borrowed for the occasion, but it proved, on inspection, to be inadequate. Then it was remembered that the local conservatory had a very good piano which would be available and all, it seemed, was well. But not so. When truckers went to move the piano, they couldn't get it out of the room. The conservatory, it developed, had

been rebuilt since the piano was first acquired, and a large pillar had been erected directly in front of the doorway through which the piano would have to pass.

Concert time had almost arrived by now, and harried officials felt impelled to take drastic measures. The concert was under government sponsorship, so, in desperation, a corps of soldiers was detailed to tear down the obstructing pillar and to restore it after the concert was over and the piano returned. This, Mr. Brailowsky agrees, was "bringing down the house" with startling realism.

Admirers of the pianist in Buenos Aires presented him with a Chow puppy, promptly dubbed Beauty, which shared much the same fate as Mr. Brailowsky's personal piano; it was earth-bound by the Brailowsky mode of travel. Dogs are not allowed on airliners. Neither are



grand pianos. So, today they are together, Beauty and the grand piano, enroute to their master by boat "somewhere in the Pacific."

R. F. E.

HANSON CONDUCTS NATIVE SYMPOSIUM

Rochester Civic Orchestra Plays Many New Works in Five Sessions

ROCHESTER, N. Y., Oct. 31.—Starting Oct. 27 and continuing daily through Oct. 30, the annual symposium presented by the Eastman School of Music of American works for orchestra was conducted by Dr. Howard Hanson in five sessions. Four of these, the runners-up, so to speak, were during the mornings at Kilbourn Hall, and the fifth, a public concert and broadcast was held on Oct. 30. Dr. Hanson conducted the Rochester Civic Orchestra in these symposium sessions.

On Friday afternoon, among the compositions played were Burnet Tuthill's Symphony in C, an impressive composition, only slightly dissonant, cohesive and well worked out; Carl Anton Wirth's 'Ichabod Crane', full of humor and good tunes, and clearly descriptive of the story; Mr. Still's 'Out of the Silence', a composition for flute, piano and string orchestra, the flute part played by Joseph Mariano and the piano part by Irene Gedney,

gently melodic; Hilton Rufty's 'Hobby on the Green', based in two Virginia folk-tunes, both lively; Karl Ahrendt's Sarabande and Gigue for string orchestra, well written and interesting; Frederick Hunt's 'Southern Pine' for clarinet and string orchestra, with Rufus Arey as soloist, contemplative music.

Hanson Praises Orchestra

The second movement of Joseph W. Clokey's Symphony No. 1, provided such excellent material that the whole Symphony should be well worth listening to. The symposium as a whole presented far more melodic music than was perhaps contained in the whole eighteen previous years. Dr. Hanson paid tribute to the excellent work done by the orchestra in reading all these various compositions at sight. He said, in fact, that it was the greatest sight-reading orchestra in the world.

The entire list of compositions played at all the sessions follows: Sarabande and Gigue by Karl Ahrendt; 'Night Song' for strings by Lenard Basham, Symphony by William Bergsma, 'Parade' by Abram Chasins, 'A Highly Academic Diversion on Seven Notes' by Philip Greely Clapp, Symphony No. 1, Joseph Clokey; 'Tales of Our Countryside', Henry Cowell; Partita for flute and strings, Paul Creston; 'Pastoral Ode' for flute and strings, Mabel Daniels; Symphony for string orchestra, Rose Lee Finney; 'Square Set', for strings, Herbert Haufrecht; 'Southern Pine' for clarinet and strings, Frederick Hunt; Con-

certino for flute and strings, Norman Dello Joio; Canzona Seria for low strings, Werner Josten; Dance Suite, Harrison Kerr; 'Sunrise', George Lessner; 'Village Music', Douglas Moore; Suite for chamber orchestra, Harold Norris; Sinfonietta, Walter Piston; 'Three Sarcasms', Gardner Read; Canon and Fugue for strings, Wallingford Riegger; 'Hobby on the Green' by Hilton Rufty, orchestrated by Richard Horner Bales; 'Tarheel Fantasy', by Melville Smith; 'Out of the Silence', William Grant Still; 'The Bright Land' for strings, Harold Triggs; Narrative for dramatic voice and orchestra, Carl Van Buskirk; and 'Ichabod Crane', Carl Anton Wirth.

MARY ERTZ WILL

Baltimore Symphony Soloists Listed

BALTIMORE, Nov. 4.—Soloists to appear with the new full-time Baltimore Symphony include Risé Stevens, Nov. 19; Harold Bauer, Lily Pons, Eleanor Steber, Joseph Szigeti, Anna Kaskas, Joseph Schuster, John Charles Thomas, Robert Weede. There will be fourteen Thursday evening subscription concerts, six Sunday evening concerts, and five children's programs on Saturday mornings. Samuel Thaviu, formerly of the Kansas City Symphony, will be the new concert master. Reginald Stewart, conductor, has gained the local Musical Union's permission to engage forty-five players from out-of-town. Gustave Klemm has been appointed local publicity director.

F. C. B.

ORCHESTRAS: Four Ensembles Swell Early Season Activities

ARTURO TOSCANINI'S second and final program with the New York Philharmonic-Symphony was chiefly something of the thunders of the Shostakovich Seventh Symphony. A fortnight later he reappeared as leader of the NBC Symphony in an all-American program that had as its climactic final composition Gershwin's 'Rhapsody in Blue', with Benny Goodman and Earl Wild added to the ensemble for the clarinet and piano solo parts. The Philadelphia Orchestra, conducted by Eugene Ormandy, was the second symphonic organization in the field in New York, presenting the same all-Russian program that had opened its season in its home city.

After Mr. Toscanini, Bruno Walter conducted the Philharmonic-Symphony, introducing at his first concert the new Symphony No. 2 of John Alden Carpenter. Four war stamp concerts by the WPA New York City Symphony were given under the auspices of the Workmen's Circle, with Fritz Mahler conducting and noted soloists participating. Frank Black led the NBC String Symphony in its first public concert in Carnegie Hall.

Smetana's cycle of tone poems 'Má Vlast' was accorded its first complete performance of many years in a special concert given by players of the Philharmonic-Symphony under the leadership of Herman Adler.

Philharmonic Fortnight

After Berlioz, Shostakovich! After the silken texture of much of 'Romeo and Juliet', the tumultuous crescendo of the 'Blitz' Seventh! On Oct. 14 and twice thereafter Mr. Toscanini drew from the Philharmonic-Symphony much the same prodigies of sonorities that he had exhorted from the NBC Symphony at the radio premiere of the Soviet composer's latest magnum opus, and the effect was not materially different. Perhaps the conductor's treatment of the symphony was less volcanic and exhausting than at the earlier performance, and there may also have been increased attention, Toscanini-fashion, to distinctness of detail. But as before, the first movement was the symphony, the others merely pendants; and the ten-minute crescendo of that first movement was distinctly less stunning on further acquaintance. Preceding the new work, there was a polished presentation of Haydn's Symphony in E Flat, which is either No. 3 or No. 99, according to the cataloguing.

Walter and a New Symphony

Bruno Walter's first concert on the evening of Oct. 22 brought to friendly



J. A. Carpenter Nathan Milstein

attention in Carnegie Hall the first public performance of a new American symphony. This was the program:

'Leonore' Overture No. 2.....Beethoven
Symphony No. 2.....Carpenter
Symphony No. 1 in D.....Mahler

The new Carpenter symphony is in three movements—allegro, andante, allegro—in contrast with the single telescopic movement that suffices for this composer's Symphony No. 1. The allegros are briskly animated, the an-

dante rhythmically lyrical. As disclosed in a spirited performance, all three are neatly articulated and agreeably orchestrated. But the basic ideas are of a routine order and so is the effect of the work as a whole. The very positive melodies of Mahler's First, as well as the virtuosity of his scoring, stood out in the juxtaposition. But it was the Beethoven Overture that left the feeling of dominating mastery and conviction. On Sunday, Oct. 25, Mr. Walter repeated the Mahler symphony in the company of Schubert's 'Unfinished' and the Prelude and Liebestod from Wagner's 'Tristan und Isolde'.

Milstein Is Soloist

The fourth Thursday evening program, given on Oct. 29 with Mr. Walter conducting, embraced the following:

Symphony in E, No. 7.....Sibelius
Concerto for Violin.....Mendelssohn
Nathan Milstein
Symphony in C Minor, No. 4....Brahms

This was an enjoyable concert, though Mr. Walter's presentation of the one-movement Sibelius symphony was rather on the soft side and that of the Brahms was more lyrical than in other respects momentous. The soloist was in top form and tossed off one of the most brilliant performances of the Mendelssohn Concerto of recent memory. Not only was it technically striking and assured, but there was more of poetic mood than is often the case when virtuosity rules the day. The last movement, however, was as usual, too fast.

On Sunday, Nov. 1, Mr. Walter repeated the Brahms Fourth, with the usual three excerpts from Berlioz's 'Damnation of Faust'—'Ballet of the Sylphs', 'Minuet of the Will-o'-the-Wisps' and 'Rakoczy' March. Mr. Milstein's medium was the Goldmark Concerto, which he projected with the purity of tone and the vital artistry that distinguished the Mendelssohn.

OSCAR THOMPSON

Enter, the Philadelphians

Philadelphia Orchestra, Eugene Ormandy conductor. Carnegie Hall, Oct. 13, evening. The program:

Symphony No. 1.....Khrennikoff
'Fire Bird' Suite.....Stravinsky
Symphony No. 5.....Shostakovich

The Philadelphians chose to begin their series of ten concerts in New

York with the all-Russian program that began their home season. Save for its inclusion in a program at the Lewisohn Stadium last summer, the Khrennikoff work had not been heard in Manhattan since the ensemble from the Quaker City introduced it at Carnegie Hall on Feb. 16, 1937. It remains a remarkable work for a youth of 22, and in many of its details suggests the early Shostakovich, though of less vehemence and drive. Unfortunately it is full of clichés that have become more obvious with rehearsals. The Shostakovich Fifth needs no further discussion at the moment, but praise must be accorded Mr. Ormandy's vigorous and clear performance. However, it was the Stravinsky Suite that took on the most of glow in the persuasive playing of a sumptuous ensemble.

T.

'My Country'—Complete

For Czechs and Czech-Americans the performance given Smetana's complete 'Má Vlast' ('My Country') in Carnegie Hall on Oct. 26 was more than a concert, for it marked the twenty-fourth anniversary of the founding of the republic that now lies under the heel of the Nazi oppressor but which they fervently believe will be restored to freedom in their time. For others the event was of prime interest musically, since it proffered the first opportunity to hear this cycle of tone poems in its entirety since 1915, when a Czech conductor, Josef Stransky, gave it with the New York Philharmonic. Though the auspices were those of the American Friends of Czechoslovakia, the orchestra on the occasion under review was substantially that of the Philharmonic-Symphony, led this time by another Czech conductor, Herman Adler.

In the order of their playing, the six tone poems were: 'Vyšehrad', 'Sarka', 'Vltava' (usually No. 2), 'From Bo-



Bruno Walter, Who Began an Engagement with the Philharmonic

when heard one after another. So far as was discoverable, the cycle held attention throughout, though there was reason to suspect that the bright and continuously lyrical 'Vltava' remained the favorite. Two of the six were afterthoughts on the part of the composer, 'Tabor' and 'Blanik' coming along a lustrum later than the others. They make what seem today to be excessive use of the old Hussite melody, 'O ye warriors of the Lord God', but the treatment of the one is stark and in the other is pomp and circumstance. The cycle is full of tunes, not all of which are free of the commonplace, and the plentiful climaxes come to sound increasingly alike. But there is a characteristic charm in the woodwinds and not only is the music redolent of the Bohemian countryside but it breathes indisputably the indomitable spirit of the heroic Czech people.

T.

Toscanini and Gershwin

Arturo Toscanini went 100 per cent American on the afternoon of Sunday, Nov. 1, when he returned to the leadership of the NBC Symphony in its Radio City habitat. This was the program with which he inaugurated the orchestra's winter season:

'Memories of My Childhood'....Loeffler
Choric Dance No. 2.....Creston
'Lincoln Legend'.....Gould
'Rhapsody in Blue'.....Gershwin

Whatever its basic merits as music for the symphonic repertoire, 'Rhapsody in Blue' was the talking point of this concert, not only because Mr. Toscanini's decision to conduct it was something of a blow between the eyes for many of his conservative admirers, but also because it enlisted the special services of Benny Goodman and Earl Wild as the clarinet and piano soloists. Mr. Goodman appeared to begin nervously, but of course his was the true "blue" style. Mr. Wild, wearing a navy uniform, all but stole the show with his spectacular playing in those episodes that permitted him to go his own (and Gershwin's) way. But when the orchestra was plunging

(Continued on page 23)



Herman Adler



Dr. Frank Black

hemia's Fields and Meadows', 'Tabor' and 'Blanik'. The performances were vigorous, fervid and in their leadership sincerely felt. Irrespective of some blemishes in the playing, the cycle was afforded every opportunity to make its best qualities known, not only in the unfamiliar components, but the one or two besides the popular 'Vltava' ('The Moldau') which audiences in this country have had occasional opportunities to hear.

The chief question confronting many members of the large audience was whether the six separate but basically similar compositions would pall upon the ordinarily sympathetic listener

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TWO GROUPS ADD TO BALLET REPERTOIRES

New Works by Nijinska and Agnes de Mille Presented by Ballet Russe—American Company Returns to Close Season at Metropolitan

THE Metropolitan Opera House continued to accommodate large and enthusiastic ballet audiences when the Ballet Russe de Monte Carlo replaced the Ballet Theatre for ten days as the incumbent organization. The company staked an immediate claim on attention by producing two novelties on its initial program on Oct. 12: the world premiere of Bronislava Nijinska's 'The Snow Maiden', and a revival of 'Chopin Concerto' by the same choreographer. Agnes de Mille's 'Rodeo' with a special score by Aaron Copland was a third valuable addition to the repertoire made on Oct. 16.

Mme. Nijinska's choreography to Chopin's Concerto in E Minor was seen at the World's Fair in 1939. The new version is more compact and the Ballet Russe, after the first rather tepid performance, achieved marked success with it. Alexandra Danilova and Nathalie Krassovska availed themselves of the excellent opportunities for technical display. That the ballet is unhampered by story or gaudy trappings was to their advantage, and they made the most of it. Igor Youskevitch danced the chief male role with his expectedadroitness. The Delsartean poses of the ensemble were not always fortunate, but Mme. Nijinska's designing for the groups, when not static, was masterful and lucid.

'Snow Maiden' Has Premiere

'The Snow Maiden' is a ballet of quite another calibre. The little fairy tale of Spring and Love destroying the beautiful child of Winter is a familiar one and in the best tradition of dance librettos. Boris Aronson designed picturesque decor, and Glazunoff's 'The Seasons' proved a capital ballet score. Miss Krassovska in the title role and Miss Danilova as Spring were beautiful to see; Mr. Youskevitch was a very nimble lover, and Frederic Franklin delighted with some lusty peasant dancing.

Both these works were conducted by Gregor Fittellberg, who, as guest conductor for the short season, contributed more from the pit than balletomanes have known in quite a while. Edmund Horn was piano soloist in the Chopin Concerto, and he played very well.

'Rodeo, or the Courting at Burnt Ranch', is a vital if not a permanent contribution to the repertoire. Miss de Mille has an unusual gift for comedy as she has shown before. In 'Rodeo' she also revealed a tender and sympathetic vein. She appeared as guest star, dancing the role of the Cowgirl who becomes the belle of the ball when she turns feminine. Mr. Copland's score is, like Miss de Mille's choreography, full of American folk lore.

Comparisons with Eugene Loring's 'Billy the Kid' are more or less inevitable, but where the two run parallel Miss de Mille's work is second best, as in the first scene, that of the actual rodeo; also Mr. Copland's new score is not as telling as that for 'Billy'. It is in the party scene after the rodeo that Miss de Mille accomplishes her greatest success. Mr. Franklin, who danced brilliantly throughout, made a tour de force of the tap routine, wherein his experience as a "hooper" served him in good stead. Casimir Kokitch was a



A Trio in Agnes de Mille's 'Rodeo': Casimir Kokitch, the Choreographer and Frederic Franklin

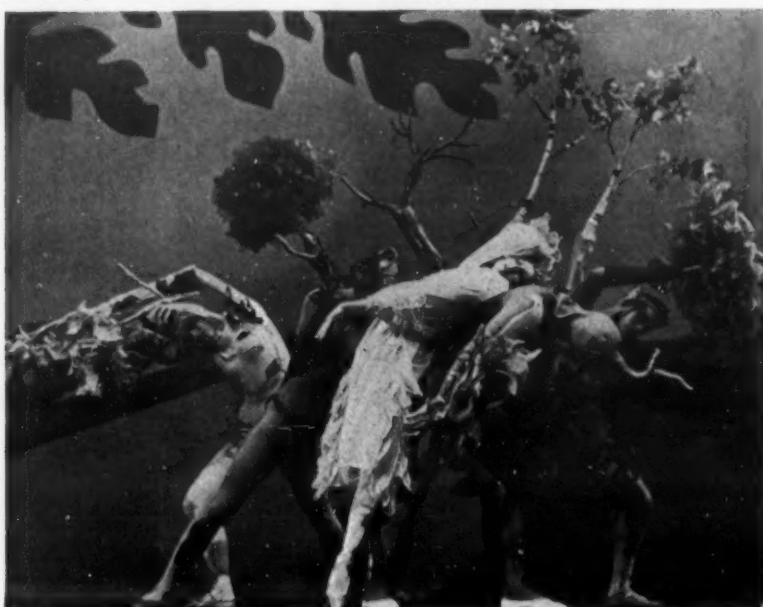
convincing Head Wrangler and Anton Vlasoff was an authentic Caller for the reel, danced without musical accompaniment. The corps de ballet strove valiantly with the idiom essentially foreign to them, but there remained a marked discrepancy between the styles of Miss de Mille and the ensemble. Artistically this may have been a handicap, but no one seemed to object. Lubow Doudenko attempted Miss de Mille's role in later performances and, although she did well, verified the opinion that it is too personal for any but the choreographer.

The remaining attractions on the twelve programs by the company, among other things, revealed Mia Slavenska as beautiful as ever and contributing the finest dancing of her career to date. André Eglevsky, who had been absent from the group due to a leg injury, returned in top form, distinguishing himself in 'Nutcracker', 'Scheherazade' and the stunning 'Rouge et Noir'. Leonide Massine appeared in a revival of his top-notch 'Three Cornered Hat', and in 'Capriccio Espagnole', 'Beau Danube' and the perennial 'Gaité Parisienne'. He remains the master personality of this or any company. 'Prince Igor' with Mr. Franklin at his best, 'The Afternoon of a Faun', danced by George Zoritch, were also presented. Franz Allers, regular conductor of the company, shared honors with Mr. Fittellberg.

Ballet Theatre Gives New Work

The ballet season continued without interruption, the Ballet Theatre returning for ten days at the close of the Ballet Russe engagement on Oct. 22. In addition to expert repetitions of Massine's 'Aleko' and 'Don Domingo,' introduced during the first week of this season, they presented the premiere of Anton Dolin's 'Romantic Age' and revisions of 'Coppelia' and 'Billy the Kid.'

The new Dolin work, with pleasant music by Bellini and colorful trappings by Carlos Merida, is distinguished chiefly by the amusing idea of Alicia Markova, probably the world's greatest ballerina, portraying the part of a Nymph who can't dance. Of course she came into her own when Cupid shot his arrow into her incomparable feet and thereafter she danced divinely. Incidentally, the choreography for her is Dolin's best. Karen Conrad was delightful as Cupid. The design here is obviously masculine in



Alexandra Danilova, as Spring, surrounded by Trees, in Bronislava Nijinska's 'The Snow Maiden'

its style, and the virtuosic ballerina could put many male dancers to shame with her entrechat. Unfortunately, Mr. Dolin has been hard on the men in this work. The part of the youth, which he danced himself, is dull and pretentious. The Faun, which nearly upsets Cupid's plans, is obviously styled after Nijinski's. This two-dimensional technique is not too effective in the original, in Mr. Dolin's work it is almost obnoxious. There are some nice bits for the muses, nymphs et al to divert the attention, but this remains primarily a vehicle for Markova and Conrad.

Merante's classic 'Coppelia,' revised and considerably shortened by Simon Semenov, made its appearance on Oct. 22. The Delibes score is still one of ballet's finest, and the leading parts, danced by Irina Baronova and Mr. Dolin, are exceedingly rewarding. One missed some of the fine original choreography in the final scene, but the essentials were retained and the audience was glad to welcome it into the lists of this company.

David Nillo revived Loring's 'Billy the Kid' from memory and remained admirably close to the original. Ian Gibson, one of the finest classical dancers of the company, presented a commendable characterization as Billy, although the work requires Loring's interpretation. Richard Reed, as Pat Garrett, Annabelle Lyon, as Mother and Sweetheart, and Mr. Nillo, as the various Aliases, all contributed sincere and praiseworthy assistance. Mr. Copland's distinguished score made its expected effect.

Anthony Tudor's place in the vanguard of young choreographers was amply evidenced in performances of his four genuinely superior works: 'Pillar of Fire,' 'Gala Performance,' 'Lilac Garden' and 'Dark Elegies.' Each is a masterpiece of its kind, and each received inspired interpretations. Nora Kaye, Miss Lyon, Hugh Lang and George Skibine, as well as the Choreographer himself, gave sensitive performances. Jacques Margolies played the solo violin in Chausson's 'Poeme' ('Lilac Garden'), and Carlos Alexander sang Mahler's 'Kindertotenlieder' ('Dark Elegies'), without distinguishing themselves.

André Eglevsky joined the company during the engagement, appearing to advantage in 'Swan Lake,' 'Princess Aurora' and others of the familiar repertoire. Nijinska's 'Naughty Lizette' was presented with Miss Baronova at her impeccable best. Yura Lazovsky took the lead in Fo-

kine's 'Russian Soldier,' which was rededicated to the heroic defenders of Stalingrad. Jerome Robbins was seen as Petrushka and Lucia Chase as the Ballerina in the same work, which was also presented with the more familiar cast of Mr. Lazovsky and Miss Baronova. Mr. Gibson appeared in 'Spectre de la Rose' and Mr. Lang in 'Afternoon of a Faun'.

Agnes de Mille appeared as guest star in a revival of her 'Three Virgins and a Devil.' Adolph Bolm, who returned from Hollywood at the close of the season to become regisseur general of the company, was represented by his amusing 'Peter and the Wolf.' Mr. Dolin's 'Pas de Quatre' was also presented, and of course Fokine's 'Blue Beard,' which has become for this company what 'Gaité Parisienne' is to the Ballet Russe.

Robert Lawrence, dance critic of the New York Herald Tribune, appeared as guest conductor on Oct. 29, directing an admirable performance of Tchaikovsky's 'Swan Lake' score. For the rest, Antal Dorati and Mois Zlatin were in command in the pit.

KEITH THOMPSON

ENGAGE ADOLPH BOLM

Choreographer Becomes Regisseur General of Ballet Theatre

Adolph Bolm was engaged as regisseur general of the Ballet Theatre recently, assuming his new duties upon arriving in New York from his home in Hollywood on Oct. 29. Mr. Bolm created his 'Peter and the Wolf' for the company's first season in 1940 and has also been associated previously with the group in reviving his 'Ballet Mechanique'.

Mr. Bolm was one of the original members of the Ballet Russe which Serge Diaghileff introduced to Paris in 1909. When that company came to America in 1916 he was its director. He has remained in this country ever since, producing ballets for the Metropolitan, Chicago and San Francisco opera companies, the Chicago Allied Arts, the League of Composers, the Hollywood Bowl and other organizations, besides several film sequences in moving pictures.

Mr. Bolm replaces Yura Lazovsky as regisseur. Mr. Lazovsky, one of the company's leading dancers, held the post only one season, stepping in on short notice when Vania Psota was detained in Mexico by passport difficulties.

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Baltimore Sets An Example

Happily, we have had frequent occasion in the last few months to single out certain of the nation's musical organizations for particular praise and congratulation upon their courageous efforts to sustain their activities, or even expand them, in the face of war conditions. One of these was the Peabody Conservatory in Baltimore which undertook a considerable augmentation of its concert services for the 1942-43 season.

We now are obliged to point once more to Baltimore, this time to commend its civic and musical leaders for their ambitious and far-reaching plans to recreate the Baltimore Symphony Orchestra along professional lines and to extend substantially its sphere of operations. The "new" orchestra, to be conducted by Reginald Stewart and managed by C. C. Cappel, will be made up of first class musicians, half Baltimoreans and half imported players from New York; a full-blown season of twenty-eight performances tentatively has been scheduled, and it is the intention of its sponsors to make a serious bid for admittance into the small circle of America's top-ranking orchestras.

At a time when certain bigger and more opulent communities are retrenching and, through fear or sheer negligence, even permitting some of their most important musical enterprises to disintegrate, the intrepidity of Baltimore becomes doubly a thing of wonder and deep admiration.

In the same vein, but with emphasis on ingenuity and intelligent co-operation, is the news that Kansas City, Mo., and Wichita, Kans., have solved their mutual symphonic problems by pooling their resources and making the personnel of one orchestra do for both cities, which are about four hours apart by train. When in Kansas City, the orchestra will be known as the Kansas City Philharmonic, but in Wichita it becomes the Wichita Symphony. The two orchestral

societies will continue as separate corporations but will conduct their joint activities through the newly formed Orchestral Society of the Midlands.

The examples set by Baltimore, Kansas City and Wichita represent a kind of courage of our cultural convictions under adverse conditions which could be studied with profit by everybody professing interest in the fortunes of music in this country.

Frederick Stock

THE editorial summation of a distinguished musician, when he comes to die, is ever a painful and unhappy business. It is so with Frederick Stock, conductor of the Chicago Symphony, who died on Oct. 20. But in the career of Dr. Stock there was so much that was happy, so much that was right, so much that was urgently pertinent to the whole course of music in this country, present and future, that we turn almost eagerly to a consideration of the significance of this man.

Perhaps the single thing about him which was most remarkable was the fact that he worked out virtually his entire career in the United States, and most of that in one community. The occasions when he appeared as a guest leader abroad, or even with neighboring American orchestras, were few and far between. With a stroke of extraordinary daring and foresight, the people of Chicago chose an unheralded youth from the ranks of the orchestra to succeed the illustrious Theodore Thomas. It was an unprecedented gesture of faith and good will on the part of an American public toward a virtually unknown musician. But Frederick Stock knew how to receive such faith. From that moment, the Chicago Symphony was the blood of his life. He applied himself tirelessly to its welfare. His vacations were few, and guest conductors seldom assumed his baton. The Chicago Symphony and Frederick Stock became an inseparable equation.

That such a marriage of conductor and orchestra could continue successfully for thirty-seven years is a unique tribute both to the man and to the public. It is also an eloquent rebuttal of the ridiculous, though prevalent, notion that only glamorized, imported musicians with imposing European reputations behind them can conduct a major orchestra in America with success. More, it is conclusive evidence that a conductor can maintain both his position and his audiences by means of sheer musicianship and stubborn adherence to artistic considerations alone and dispense completely with the mannerisms, "temperament", sensationalism and all the rest of the theatrical props without which too many conductors are afraid to pick up their batons.

Dr. Stock was not glamorous: if anything, he was a little commonplace. There were no mannerisms: he conducted quietly with a minimum of motion. There was no sensationalism: his interpretations represented conscientious, hard-working efforts to achieve authentic reproductions of composers' intentions. And for these homely qualities. Chicago loved him for a generation.

His active friendship for the modern composers, especially Americans (which means playing their works frequently and well), is so widely known as hardly to need recounting. Throughout the years, his orchestra consistently has played more music of American origin than any other topnotch orchestra in the country. That fact alone makes further comment unnecessary.

To many, the career of Frederick Stock

was a phenomenon, if not an enigma. He lived the kind of musical life that most musicians just talk about. It was so eminently right that it stands as a monument to artistic sanity and justice. We shall look long for such another.

Personalities



Stephan René Adler
Erno Rapee, a Full-Fledged Member of the Coast Guard Auxiliary, in His Thirty-Two Foot Sloop, in Which He Devotes Twenty-four Hours Each Week to His Duties

Gallico—When Paolo Gallico makes his appearance in the Town Hall next January, he will mark the fiftieth anniversary of his first American concert which took place in 1892.

Rubinstein—The administration of Hollywood Bowl has awarded the silver cup to Artur Rubinstein for having attracted the largest box office of the season.

Shostakovich—When Shostakovich was asked recently what sort of composition he was now working on, he declined to tell. "I'm superstitious!" he said.

Menuhin—In response to a request by Armed Service Master Records, Yehudi Menuhin has donated 100 of his recordings to army camps. Libraries of the violinist's records have been established in three camps.

Lehmann—The Metropolitan Opera soprano, Lotte Lehmann, has been freed of "enemy alien" listing. Although born in Germany, she was taken to Austria as a small child and became an Austrian citizen in 1921. She left Austria finally in 1938, and was admitted to the United States in August of that year as a permanent resident on an Austrian passport.

Eustis—Following an appearance in Toronto for a Victory Loan, Edwina Eustis was presented with a cut-glass powder box with a silver lid on which was engraved the coat-of-arms of the Governor General and 'Canada Thanks You for Your Generous Help'. She was also given the Royal Canadian Air Force Wings on the afternoon of the concert.

Djanel—A performance of 'Carmen' was recently staged at Fort Hancock by the soldiers in training there, with Lily Djanel of the Metropolitan in the title role, under the direction of Corporal John Harrold, director of music at the fort. All the male roles were assumed by men in training. Corporal Harrold, who appeared as Don Jose, is the son of the late Orville Harrold, leading tenor of the Manhattan and Metropolitan Opera Companies.

MANY CHANGES IN OPERA ROSTER

Fifteen Singers Absent—Two More Revivals Are Announced

In addition to the eight revivals at the Metropolitan during the forthcoming season already announced in *MUSICAL AMERICA*, the management, in its recently issued prospectus makes public the fact that Strauss's 'Salome' and Pergolesi's 'La Serva Padrona' will be restored to the current repertoire.

Other announcements include the engagement of a new concert master in the orchestra, Hugo Kolberg, who formerly served in the same position with the Cleveland and Pittsburgh orchestras. The junior performances for high school students under the auspices of the Metropolitan Opera Guild will be continued.

Fifteen Singers Drop Out

Practically all the artists who sang leading roles last season will be on hand when the new season opens. Fifteen of the singers in the company's 1941-42 roster are not listed in the present prospectus. The most conspicuous absentee is the soprano, Elisabeth Rethberg, who recently announced that she was not rejoining the company. The others are Jean Dickenson, Susanne Fisher, Dusolina Giannini, Muriel Dickson, Rosa Pauly and Grete Stueckgold, sopranos; Kathryn Meisle, contralto; Jussi Bjorling, Jan Kiepura, Anthony Marlowe and Tito Schipa, tenors; Carlo Morelli, baritone, and Virgilio Lazzari and Leon Rothier, basses. Among these, however, only Miss Dickenson and Mr. Kiepura sang with the company last season: Bjorling and Schipa did not return to the United States.

The complete personnel of the company is as follows:

Sopranos	
Licia Albanese	Maria Markan
Stella Andrevia	Zinka Milanov
Josephine Antoine	Grace Moore
Rose Bampton	Jarmila Novotna
Natalie Bodanya	Lily Pons
Rose Bok	Lillian Raymond
Hilda Burke	(new)
Nadine Conner	Hilde Reggiani
Annmary Dickey	Stella Roman
Lily Danel	Bidu Sayao
Doris Doree (new)	Eleanor Steber
Marita Farrell	Maxine Stellman
Norina Greco	Helen Traubel
Frances Greer (new)	Josephine Tuminia
Helen Jepson	Maria Van Delden
Irene Jessner	Astrid Varney
Mariette Lawrence	Thelma Votinka
Lotte Lehmann	
Mezzo-sopranos and Contraltos	
Karin Branzell	Helen Olheim
Lucielle Browning	Mona Paulee
Bruna Castagna	Irra Petina
Doris Doe	Rise Stevens
Hertha Glaz (new)	Gladys Swarthout
Margaret Harshaw	Kerstin Thorborg
(new)	Mary Van Kirk
Anna Kaskas	
Tenors	
Paul Althouse	Charles Kullman
Kurt Baum	Bruno Landi
Arthur Carron	Karl Laufkoetter
Richard Crooks	Rene Maison
Emery Darcy	Giovanni Martinelli
Alessio De Paolis	Nino Martini
John Dudley	Lauritz Melchior
John Garria	James Melton (new)
Jacques Gerard	Lodovico Oliviero
(new)	Jan Peerce
Frederick Jagel	George Rasely
Raoul Jobin	Armand Tokatyan
Baritones	
Richard Bonelli	Walter Olitzki
John Brownlee	Friedrich Schorr
Walter Cassel (new)	Martial Singher (new)
George Cehanovsky	Alexander Sved
Louis D'Angelo	John Charles Thomas
Wilfred Engelmann	Lawrence Tibbett
Mack Harrell	Francesco Valentino
Osie Hawkins (new)	Leonard Warren
Julius Huehn	Robert Weede
Herbert Janssen	
Basses	
Lorenzo Alvary (new)	Emanuel List
Salvatore Baccaloni	Pompilio Malatesta

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1922



Jacques Thibaud and Alfred Cortot Arrive from France



Rosa Ponselle Makes Her First Flight, with Navy Lieut. J. A. Whitted. In Front Cockpit Are Mrs. R. I. Sturla of Memphis, Edith Prilik, Miss Ponselle's Secretary, and William Tyroler, Accompanist



Bronislaw Huberman Comes to America for a Tour

They Should Try It Now!

Gauging on Road Excites Indignation, and Artists Join Managers' Plea for Reduction of Traveling Expenses. High Railroad Fares and Heavy Hotel Charges Place Severe Burden on Musicians. Costs of Touring Doubled in Last Decade.

Still Does

New York Needs Another Concert Hall is the Opinion of Arthur J. Gaines, Manager of City Symphony. Supporters May Adopt Scheme to Build New Hall.

1922

A Beginning

Girl of Fifteen Seeks High Court of Song. Marion Talley Comes From Kansas City for Audition at Metropolitan. Unusual Voice Impresses Musical Personalities.

1922

Opera Opens with Standbys and Stantees

Metropolitan Inaugurates Season with Well-worn 'Tosca' with Jeritza, Martinelli and Scotti Before Crowded House. Chicago Cheers Glowing 'Aida' with Raisa, Marshall and Bourskaya. Audience Crowds Auditorium.

1922

1922

Tax Versus Opera

Dame Nellie Melba has expressed herself as believing it impossible for Londoners to have grand opera and income tax at the same time. "I went to Drury Lane last night," said the diva, "and thought how glorious it would be if we could get back to the old days of grand opera. But everything here seems to be tax, tax, tax! So it's no use my talking about singing at present".

Norman Cordon	Nicola Moscona
John Gurney	Gerhard Pechner
Lansing Hatfield	Ezio Pinza
Alexander Kipnis	
Conductors	
Sir Thomas Beecham	Cesare Sodero (new)
Paul Breisach	Frank St. Leger
Erich Leinsdorf	George Szell (new)
Wilfred Pelletier	Bruno Walter
Karl Riedel	
Musical Staff	
Angelo Canarutto	Thomas Martin
(new)	Karl Riedel
Otello Ceroni	Victor Trucco
Pietro Cimara	Herman Weizert
Antonio Dell'Orefice	Felix Wolfes
Peter Paul Fuchs	
Chorus Masters	
Konrad Neuger	Giacomo Spadoni
Stage Directors	
Desire Defrere	Leopold Sachse
Herbert Graf	Lothar Wallerstein
Ballet Master and Choreographer	
Laurent Novikoff	
Librarian	
Alfred Mapleson	

RETHBERG WITHDRAWS FROM METROPOLITAN

Declines to Discuss Reasons for Refusal to Appear in Forth- coming Season

Elisabeth Rethberg, for nineteen seasons one of the leading sopranos of the Metropolitan Opera, announced last month through her press representative, Frank Wenker, that she would not appear at the Metropolitan during the coming season for reasons which she declined to discuss.

Edward Johnson, general manager of the Metropolitan Opera Association, is quoted as saying that he was surprised at Mme. Rethberg's decision and that he had had no word from Michael De Pace, her personal representative, with whom he was negoti-

ating for the soprano's services for the coming season. Mr. Johnson said that he had submitted his terms for Mme. Rethberg's contract to Mr. De Pace and was awaiting a reply.

SCHORR TO RETIRE FROM OPERA STAGE

To Withdraw from Metropolitan This Season to Devote Time to Teaching

Friedrich Schorr, baritone of the Metropolitan Opera Association since 1924, will retire permanently from the operatic stage during the 1942-43 season to devote his time to training young singers.

Edward Johnson, general manager of the Metropolitan, who made the announcement, said that he had prevailed upon Mr. Schorr, who had decided to consider his singing activities at an end without including the 1942-43 season, to reconsider his decision "to the extent of permitting the opera public and his colleagues at the Metropolitan the privilege of accord- ing Mr. Schorr the tribute which is his due at the conclusion of a distinguished career. Despite his reluctance," said Mr. Johnson, "I refused to take no for an answer. I was delighted to learn that Mr. Schorr has reconsidered his original decision not to appear this year and will sing with the company during the 1942-43 season."

For the past three years the baritone has devoted more and more time to music teaching. Since 1940 he has been serving as head of the vocal department of the Julius Hartt Musical Foundation in Hartford, Conn., as

well as teaching young singers at his own studio in New York. Mr. Schorr joined the Metropolitan during the 1923-24 season, making his debut on Feb. 14, 1924, as Wolfram in 'Tannhauser.' He sang his first Hans Sachs a week later.

Born in Hungary on Sept. 2, 1888, Schorr was educated in Vienna and originally studied law. He made what is recorded as his "official" operatic debut at the age of twenty-two as Wotan at the Graz Opera in Austria. He came to the U.S. in 1923 with the German Opera Company and made his N. Y. debut at the Manhattan Opera House with that company.

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CONCERTS: Two Metropolitan Singers in First Recitals

THE last three weeks of October brought recital activities in New York concert halls into full play. Fritz Kreisler, returning for his first local recital since his accident, led the violinists, who also included Bronislaw Huberman, Roman Totenberg, Miriam Solovieff and David Sarser, a Naumburg winner. Among pianists South America was represented by Claudio Arrau and Tapia Caballero; other keyboard artists were Egon Petri, Witold Malcuzinski, James Friskin, Bernardo Segall, Sari Biro and Maxim Shapiro. Wanda Landowska gave a harpsichord recital. Two Metropolitan Opera artists, Emanuel List and Alexander Sved, swelled the roster of singers, which also offered Yves Tinayre, Roland Hayes, Jean Watson, Ella Belle Davis, Nina Quartin and Dorothy Baker. The New Friends of Music gave the first two of their series of chamber music programs as did the Dalcroze Chamber Music Ensemble.

Alexander Sved, Baritone

Alexander Sved, of the Metropolitan Opera, gave his first New York recital in the Town Hall on the evening of Oct. 15. The singer once more exhibited a voice of beautiful quality and adequate range. That his method of production brought the finest results cannot, however, be said, nor was his singing invariably communicative of the intention of the various composers represented. In both Schubert's 'Der Wanderer' and Schu-



Alexander Sved



James Friskin



Emanuel List



Bronislaw Huberman



David Sarser



Witold Malcuzinski

mann's 'Ich Grolle Nicht' there was some exaggerating of interpretation, and throughout the recital too much alternation of loud and soft doing the duty of subtlety of presentation. An occasional excursion into falsetto added little. Mr. Sved's best singing was done in 'Eri Tu' from 'A Masked Ball' in which he made his American debut two seasons ago. Of the German Lieder, 'An die Musik' and 'Unge duld' were the best sung, as there were passages of definite tonal beauty. Schubert's 'Mondnacht' gave opportunity for some good pianissimi singing. The accompaniments of Otto Herz were good for the most part, but not invariably so. H.

James Friskin, Pianist

Town Hall, Oct. 17, afternoon:

Sonata in F Sharp, Op. 78....Beethoven
Aria with Thirty Variations
(Goldberg Variations).....Bach
Sonata in F Minor....Howard Ferguson
'Bruyeres', 'La puerta del vino', 'La
terrasse des audiences du clair de
lune', 'Feux d'artifice'.....Debussy

In his playing of this program Mr. Friskin reached the peak of his public artistic achievements in this city to

date as it was marked by not only the pianist's long familiar technical sureness, authoritative structural grasp and clarity of definition but also an added warmth and tonal opulence. The characteristic scholarliness was present in full measure but was expressed with a more ingratiating palette of colors than ever before.

The famous 'Goldberg' Variations by Bach were set forth with meticulous attention to finely wrought detail that was not permitted, however, to obscure the true architectural proportions, and with a keenly differentiating perception of the essence of each one, the quieter ones being invested with unusual poetic charm. The sonata by Howard Ferguson, written in memory of the young Irish composer's teacher, Harold Samuel, and introduced here by Myra Hess, again proved to be of a stature that justified a conspicuous program position. The first two movements, of pronouncedly Celtic tinge, seemed to be the most individually imaginative sections of the generally well constructed work.

Mr. Friskin also delineated the four Debussy mood pictures with impressive results and reached a climax of coloristic brilliance with the 'Fireworks'.

Emanuel List, Bass

Emanuel List, of the Metropolitan, gave his first New York recital in the Town Hall on the evening of Oct. 18, with Paul Berl at the piano. Enunciation of unusual clarity and charm of stage manner were salient features of the recital, quite apart from vocal excellence. It was good to hear a real bass sing songs once more and produce low G's and F's that had authentic quality. Handel's 'Hear Me, Ye Winds and Waves' which began the afternoon, was a fine piece of restrained vocalism. Less interesting, on account of its meandering form, was Haydn's unfamiliar 'Die Theilung der Erde'. Schubert's 'Geheimnis' was beautifully sung, and the Loewe ballad, 'Prinz Eugen der Edler Ritter', an encore to the group, highly entertaining and vocally delightful. The serenade from Gounod's 'Faust' was only moderately interesting, so also, 'La Calunnia' from 'The Barber of Seville', but Mussorgsky's 'Song of the Flea' was well done. Some of the essence of the Negro Spirituals eluded the singer, but they were tonally good. Mr. List used much gesture and facial expression through his recital, but did so with an artistry which made it an addition rather than a detriment. The accompaniments of Mr. Berl were excellent. H.

Bronislaw Huberman, Violinist

Boris Roubakine, accompanist. Carnegie Hall, Oct. 18, evening:

Sonata in A, Op. 47 (Kreutzer)
Chaconne.....Beethoven
'Symphonie Espagnole'.....Lalo
'From My Country'.....Smetana
Waltz in E Minor (Posth.)
Chopin-Huberman

If attracting the largest possible number of concertgoers was the purpose of Mr. Huberman's experiment

in playing a popular program with admission prices ranging from fifty cents to \$1.50, he was richly rewarded, and so were his auditors. A throng that filled the auditorium and overflowed upon the stage was treated to a feast of old favorites delivered with the fibrous virility and robust artistry which we have come to know as peculiarly Mr. Huberman's province. Most of the consummately beautiful passage work achieved in the Sonata and again in the Chaconne, was traceable to his utter mastery over the bow. Trifling faults might be found with the doings of the left hand, like occasionally faulty intonation, for instance; but the bowing is ever perfect and almost magical. Super-refinement of tone quality, (Continued on page 27)



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McDonald's 'Bataan' and Barber Essay Heard— Traubel Is Soloist

PHILADELPHIA, Nov. 4.—The composer-manager Harl McDonald and five of the Philadelphia Orchestra's principal instrumentalists were prominently represented on the program presented at the concerts of Oct. 9 and 10, Eugene Ormandy conducting. Listed were:

'Brandenburg Concerto' No. 2, in F Bach
Alexander Hilsberg, violin
Marcel Tabuteau, oboe
William Kincaid, flute
Saul Caston, trumpet
Symphony No. 88, in G Haydn
'Bataan' McDonald
First Performances in Philadelphia
'Schelomo' Bloch
Samuel Mayes
Dances from 'The Three-Cornered Hat' Falla

The Bach work benefited by a direct and well-balanced definition. Messrs. Hilsberg, Kincaid, Tabuteau, and Caston encountered their responsibilities skillfully. Co-leading 'cellist of the orchestra, Mr. Mayes evidenced expert technique, fluent tone production, and requisite musical appraisal in the exacting solo part of 'Schelomo'.

One of a set of tone poems inspired by events of the War, Mr. McDonald's 'Bataan' received its initial local productions and found a more than cordial acceptance, the composer appearing on the stage at both concerts to take hearty personal tributes. Artfully fabricated as to design and instrumentation and with slow march-like rhythms dominant, the piece is elegiac in style and serious in mood as befits the title and subject.

The Haydn Symphony was forthrightly played as were the Falla dances.

Mr. McDonald's 'Bataan' had a repetition and further approval at the first of this season's Concerts for Youth on Oct. 14. Also given was the Haydn Symphony and other fare provided Stravinsky's 'Fire Bird' Suite

and Sousa's 'Stars and Stripes Forever', the latter as accompaniment for an air raid drill. However, the evening's principal musical feature was Beethoven's piano Concerto No. 4, in G, the solo part engaging Barbara Jane Elliott, nineteen-year-old native Philadelphian, student with Isabella Vengerova at the Curtis Institute of Music and one of the winners in the recent Youth Concerts Soloists' Auditions. Praiseworthy technical aptitude and interpretative ability marked Miss Elliott's playing.

Traubel Soloist in Wagner Program

Music from 'Tristan' and 'Götterdämmerung' made up a Wagner program at the concerts of Oct. 16 and 17 with Mr. Ormandy on the podium and Helen Traubel as soloist. The Metropolitan Opera soprano won prolonged ovations and had conductor and musicians share in the honors with her.

Miss Traubel gloriously certified her powers as a Wagnerian singer in each of her excerpts, exercising with ease her rich vocal resources and great tonal stamina and control to the full yet not neglecting delicate and subtle shadings when these were called for. She commanded the expression of the varying dramatic inflections and emotional moods embodied in text and music, and reached exalted artistic levels in the 'Immolation' Scene. Her achievements in 'Tristan' excerpts were of a superior order also and led to anticipation of her singing Isolde in the music-drama later in the season. She was heard in the aria 'Erfuhrst du meine Schmach' from the first act; that portion of the third, beginning 'Tristan! Geliebter!' and the 'Love-Death'.

Mr. Ormandy and his associates collaborated finely with Miss Traubel and accounted for pleasurable treatment of the purely orchestral excerpts although there might be disagreements on details of interpretation and esthetics. There were moments when one wished for a little less conductorial restraint and greater sweep and surge in orchestral eloquence.

Samuel Barber, in his recently donned Army uniform, appeared on the stage of the Academy of Music at the Philadelphia Orchestra's concerts

of Oct. 23 and 24 to acknowledge the heavy applause which greeted his 'Second Essay' for orchestra, given its first performances here and admirably served by Mr. Ormandy and his fellow-musicians. Interesting alike in structure, orchestration, and musical ideas, Mr. Barber's piece afforded another effective argument for his position among the more notable of our young American composers.

Beethoven's 'Pastoral' Symphony and Handel's Concerto in D, in Mr. Ormandy's transcription, were well played.

Rounding out the program and witnessing conductor and band in top form was Kodaly's 'Hary Janos' Suite. Taking a special bow at the conclusion, Leslie Semsey of New York, participated as guest cimbalon-player.

Highlighting the concerts of Oct. 30 and 31, a brilliant narration of Pichard Strauss's 'Ein Heldenleben', represented a superlative achievement for Mr. Ormandy and the orchestra. Other works were John Christian Bach's D Major Sinfonia for double orchestra and Mozart's Symphony No. 36, in C, the 'Linz'. In Mr. Ormandy's "arrangement for modern orchestra", the Bach reading had a bit too much heaviness in bass tone, although moving along agreeably otherwise. An unjustified neglect was remedied in the listing of the Mozart.

The second concert in the Monday series took place on Oct. 26 and repeated the Wagner program of Oct. 16 and 17, Helen Traubel again scoring a great success as soloist. On Nov. 1, there was another in the several "camp" concerts planned for service men, 6,000 soldiers enthusiastically acclaiming Mr. Ormandy and the orchestra in Convention Hall Ballroom, Atlantic City. As soloist, George Ockner, violinist and former member of the Perole String Quartet, gained the thunderous applause of his fellow-soldiers, his vehicle being Saint-Saëns's 'Rondo Capriccioso'.

Another large audience greeted Mr. Ormandy and the orchestra at the first concert in the Monday evening series on Oct. 5. The Russian program was repeated, the Shostakovich Symphony again winning fervent applause. Following the regular concert, many stayed to hear a broadcast, presenting Glière's 'Russian Sailors Dance' and Sousa's 'Stars and Stripes Forever', played in connection with the opening of the National Community Mobilization.

COURSE LAUNCHED BY RACHMANINOFF

Pianist Opens the Feldman Series—Several Chamber Ensembles Appear

PHILADELPHIA, Nov. 4.—In splendid fettle and with the anticipated pianistic and musical authority, Sergei Rachmaninoff opened Emma Feldman's Philadelphia All-Star Concert Series in the Academy of Music on October 22, winning the fervent ovations of a capacity audience. He played his own transcription of Bach's E Major violin Partita, followed with a masterly interpretation of Beethoven's Sonata, Op. 31, No. 2, and satisfying projections of pieces by Schumann and Chopin and others.

Under the auspices of the Chamber Music Society, the Curtis String Quartet inaugurated a series at the University of Pennsylvania Museum Auditorium on Oct. 28, gaining the favor of a large audience by soundly-styled and agreeably-integrated readings of Haydn's Quartet in G, Op. 77, No. 1, and Brahms's Quintet in G, Op. 111, Herbert Wortreich, violist, joining the ensemble for the latter. Also played

were Mr. Jaffe's artful transcriptions of short pieces by Debussy, Milhaud, and Shostakovich.

Shostakovich's Quintet, excellently set forth both as to technique and expression by Joseph Levine, piano, Rafael Druian and Broadus Earle, violin.

(Continued on page 25)



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Vronsky and Babin To Play New Works

Duo-Pianists Schedule Novelties in Appearances During Extensive Tour

Among highlights of the winter tour of Vitya Vronsky and Victor Babin will be two orchestral performances with the Pittsburgh Symphony under Fritz Reiner, when they will play a new two-piano concerto written specially for them by Darius Milhaud. New works by Rachmaninoff (Symphonic Dances), Stravinsky (Tango and Circus Polka) and Babin (Three March Rhythms) will be featured at their Carnegie Hall recital on Dec. 8.

The tour also includes the following cities: Peoria, Nashville, Havana, Wilmington, Louisville, Akron, Omaha, Kansas City, Boston, White Plains, Chicago (where they play a joint all-Russian program with Gregor Piatigorsky), Yakima, Aberdeen, Los Angeles, Lamar, San Antonio, Springfield (Ill.), Decatur, Youngstown, Toronto (where two appearances mark their fourth and fifth recitals in four seasons), Flint, Madison, Battle Creek, Indianapolis, New Haven, Weymouth, St. John (N. B.), Sydney and Halifax (N. S.), Lewiston, Pitts-



Vitya Vronsky and Victor Babin

field, New York (Columbia University), Syracuse, High Point (N. C.), Minneapolis, Salt Lake City, Chicago, Shreveport, Charleston (W. Va.), and Santa Fe.



AUDITION WINNERS

Giovanni Martinelli, Artistic Director of the Chicago Opera, with the Audition Winners Gladys Zeiher, Contralto, and Bruce Foote, Baritone

CHICAGO, Nov. 2.—Following a second hearing of four participating finalists in the Chicago Opera's audition contest, Gladys Zeiher, contralto, and Bruce Foote, baritone, were unanimously chosen by the judges as winners and will appear with the company this Fall. Miss Zeiher is a Chicagoan, nineteen years old, who has sung with the opera company chorus for the past two years and is employed at present as a filing clerk. Mr. Foote is thirty-two, and comes from Urbana, Ill., where he is assistant professor of music at the University.

Chicago Women's Chorus Heard

CHICAGO, Nov. 1.—The Chicago Woman's Chorus, under the direction of Lucy Atkinson, sang on the opening program of the National Fraternal Congress of America at the Morrison Hotel on Oct. 2

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Wednesday, Nov. 11

"Lucia di Lammermoor"
with Lily Pena, James Melton, Richard Bonelli,
Virgilio Lazzari.

Friday, Nov. 13

"Martha" (In English)

with Josephine Antoline, Coe Glade, James Melton,
Douglas Beattie.

Saturday, Nov. 14

"Aida"

with Dusolina Giannini, Kerstin Thorborg, Giovanni
Martinelli, Lawrence Tibbett.

Saturday, Nov. 14

"Faust"

with Licia Albanese, Richard Crooks, John Charles
Thomas, Nicola Moscona.

Chicago

By CHARLES QUINT

SINGERS DOMINATE MONTH'S RECITALS

American Society Gives Cadman Opera—Instrumentalists Appear

CHICAGO, Nov. 4.—The following artists and musical organizations have appeared recently: Carol Silver, pianist, in recital in Kimball Hall on Oct. 20. On the same day the American Opera Society gave a performance of Charles Wakefield Cadman's opera, "The Full Moon," at the Casino Club. The singers taking part were: Willa Dryden, soprano; Mae Barron, contralto; Max Wilson, tenor; and Leonard Huber, baritone. Joseph Anderson directed.

The Don Cossacks, Serge Jaroff, conductor, gave an afternoon and evening concert at the Civic Opera House on Oct. 25. Mabel Bryant gave a song and piano recital in Kimball Hall on Oct. 26. Esther Ament, contralto, was heard in the same hall on Oct. 27 and Florence Henline, pianist, and Harry Swanson, baritone, gave a recital at the Goodman Theatre, on Oct. 28, under the auspices of the American Daughters of Sweden. On the same day Wanda Paul, pianist, gave a recital in Curtiss Hall and the Chicago Woman's Musical Club presented Lawrence Davidson, baritone; Howard Gottlieb, violinist, and Richard Feinberg, pianist, in Kimball Hall.

Jean Gould, soprano, was heard in Kimball Hall on Nov. 2. On the following evening, Nov. 3, William E. Johnson, bass-baritone, gave a recital in the same hall. Claudio Arrau, Chilean pianist, began the seventh season of the Musical Arts Piano Series sponsored by the Adult Education Council, on Nov. 3 in Orchestra Hall.

Two-Piano Team Heard

The first half of October had several concerts and recitals of more than usual interest. At the Goodman Theatre on Oct. 5, Della Willson and Harriet Rothchild gave a program of music for two pianos. William Woods Franklin, Negro baritone, was heard in a song recital in Orchestra Hall on Oct. 11. Sonia Sharnova, contralto of the Chicago Opera, sang at a musicale given by Omega Chapter of Sigma Alpha Iota on the same afternoon, at the Woman's City Club.

Two prize winners of the Illinois Federation of Music Clubs, Harriett O'Rourke, soprano, and Jean Graham, pianist were heard in Kimball Hall on Oct. 14. Miss O'Rourke had a voice of unusual purity, which she handled with artistic skill in a representative selection of operatic arias and art songs. Miss Graham's playing had buoyancy and sureness.

Earlier this season Jeanette MacDonald, soprano, accompanied by Giuseppe Bamboschek, gave a recital at the Civic Opera House for the benefit of the Army Emergency Relief, Inc. At the finish of her program, Miss MacDonald auctioned off her encores.

Helen Ortega, Mexican soprano, gave a costume recital at Kimball Hall on Oct. 1. Excellent accompaniments were played by Robert MacDonald. The first meeting of the Chicago Singing Teachers Guild was held Oct. 10 in the Silver Room of Huylers Restaurant. The speaker of the evening was Henry Veld, head of the Music Department at Augustana College. Officers for the season are:

John C. Wilcox, president; John T. Reed, vice-president; E. Clifford Toreh, secretary-treasurer; Richard De Young, Walter A. Stults, Thomas MacBurney, directors.

Chicago Symphony

(Continued from page 4)

would have been Dr. Stock's thirty-eighth season as conductor, a record for consecutive service. Eight new, or returning, members were: Leon Samedini, Harry Weisbach and Joseph Michalek, violins; Alice Lawrence and Karl Fruh, 'cellos; Ernest Guntermann, assistant first flute; Fernand Demange, second oboe, and Renold Schilke, assistant first trumpet. These players replaced the following men inducted into the armed services: Sidney Baker, Joseph Faerber, Joseph Fishman, Harold Kupper, Ralph Johnson, Edward Kleinhammer, Meyer Obermann, Jerry Sirucek, Robert Smith and Charles Zika. These ten names have been inscribed on a roll of honor in the foyer of Orchestra Hall, which also holds the names of members of the orchestral association and of the theater staff now in service.

The orchestra, at this opening of a season so soon to be saddened, seemed in mid-year form, especially so in the Fifth Symphony, interpreting it with clarity and propulsive force. The 'Iberia' Suite was played with imaginative feeling. Bach's Chorale-Prelude, 'A Mighty Fortress Is Our God', was played in the Stock transcription, its grandeur and exalted measures inspiring set forth.

Goldmark's 'Requiem' was a quiet, melodic interlude. After the spirited interpretation of the final work, Stock's March and Hymn to Democracy, the conductor put the 'No Encore' rule aside and added Sousa's stirring march, 'The Stars and Stripes Forever'.

MALKO CONDUCTS

Woman's Symphony Opens Series Aided by Russian Trio

CHICAGO, Nov. 4.—The Woman's Symphony, Nicolai Malko, conductor, opened its 1942-43 concert series in Orchestra Hall, on Oct. 21, with the Russian Trio: Nino Mesirov Minchin, pianist; Michael Wilkomirski, violinist, and Ennio Bolognini, 'cellist, assisting.

Mr. Malko's conducting showed a comprehensive grasp of his orchestra's capabilities and the performance of the Beethoven seventh Symphony had continuity, flexibility and dynamic force. The Russian Trio gave an exhilarating performance of Beethoven's Concerto in C, sustained by fine support from the orchestra. Three Spanish Dances by Granados, heard for the first time in Chicago, were interpreted with imaginative feeling by Mr. Malko, as were a Sarabanda, Giga and Badinerie by Corelli. Chopin's Funeral March, in memory of Dr. Stock, began the program.

Trenton Opera to Open with 'Aida'

Trenton Opera Association inaugurates its third season with 'Aida' on Nov. 20, including in the cast Stella Roman, Kurt Baum, Winifred Heidt and Alexander Sved. Other performances will be 'Tosca', Jan. 22, with Vivian Della Chiesa, Jan. Pearce and Robert Weede; 'Lucia', Feb. 26, with Doris Marinelli, Jan. Pearce, Earl Wrighton and Lorenzo Alvary, and 'Faust' on April 1, with Dorothy Kir-

sten, Mario Berini and Lorenzo Alvary. The musical director and conductor of all performances will be Michael Kuttner, and Armando Agnini, stage director. Other officers are James Kerney, Jr., president; John E. Curry, managing director, and Michael De Pace, casting director.

Martinelli Accepts New Post

HARTFORD, Nov. 5.—Giovanni Martinelli, Metropolitan Opera tenor, artistic director of the Chicago Opera, has accepted appointment as artistic advisor to the Connecticut Opera Association, Frank Pandolfi, artistic director. Mr. Pandolfi said that Mr. Martinelli would assist personally in the remaining five presentations of the group this season, singing in some.

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Cincinnati

(Continued from page 4)

material. The soloist was Ray Lev, pianist, in Rachmaninoff's Concerto No. 2 in C Minor. Her playing was most gratifying, despite a tendency to muffle tones at times. Also heard were a Suite from Rimsky-Korsakoff's 'Tale of the Tsar Saltan', and Deems Taylor's fanfare for Russia and the Russian National Anthem.

The soloist for Oct. 23-24 was Rosa Tentoni, soprano, in two groups. She sang Verdi's 'Ritorna Vincitor' dramatically and also Ponchielli's 'Suicidio' aria. In the second group she sang exquisitely Rachmaninoff's 'In The Silence of the Night' and was similarly successful in Rossini's 'Tarantella,' Leroux's 'Le Nil,' Mozart's 'Batti, Batti'.

Mendelssohn's Symphony No. 4 in A was well played by the orchestra. In memory of Frederick Stock, Tchaikovsky's Andante Funebre was performed and also presented were Debussy's 'Iberia,' 'Chorus of the Gibichungs,' from 'Götterdämmerung,' Piston's Fanfare for the Fighting French and China's National Anthem.

The soloist at Music Hall on Oct. 30-31 was the youthful Isaac Stern, violinist, heard in the Allegro Maestoso of Paganini's D Major Concerto and in Wieniawski's D Minor Concerto, No. 2. His sparkling performances were abundantly applauded. The orchestra's major contribution was Schumann's Symphony No. 2, richly played, as were Stravinsky's 'Fire-Bird,' Henry Cowell's Fanfare to our Latin-American Allies and Brazil's National Anthem, which immediately followed our own.

VALERIA ADLER

Minneapolis

(Continued from page 4)

The second concert a week later found the orchestra its old self and possessed of its customary polish, vigor and discipline. In Schumann's 'Spring' Symphony Mitropoulos discovered a charm and buoyancy wholly infectious. No less inspiring were his accounts of Cornelius's amiable overture to 'The Barber of Bagdad' and the two gravely wistful 'Gymnopedies,' Nos. 1 and 3, of Erik Satie, orchestrated by Debussy.

Dusolina Giannini, not heard here in fifteen years, proved a stunning surprise with a program of four arias displaying an opulent voice of extraordinary warmth, power and precision. She sang the Beethoven 'Ah! Perfido,' the 'Ocean' aria from Weber's 'Oberon,' and as two encores Verdi's 'Ritorna Vincitor' and 'Pace, Pace

Mio Dio,' all of them uttered with full command of a big voice and unerring dramatic sense.

The first Sunday "Twilight" concert of the season brought young Patricia Travers in a pert performance of the Mendelssohn Violin Concerto, and a miniature Russian festival in the form of Ippolitoff-Ivanoff's 'Caucasian Sketches' and Rimsky-Korsakoff's 'Russian Easter' Overture, all presented with color, dash and resounding effect.

JOHN K. SHERMAN

Pittsburgh

(Continued from page 4)

little different from the closing concert last Spring.

The opening program included the Overture to Weber's 'Euryanthe,' Beethoven's Seventh Symphony, Prokofieff's 'Classic Symphony,' the Scherzo from Gliere's 'Illia Mouremetz,' and Tchaikovsky's 'Capriccio Italien'.

Soloists for the present season are Serkin, Casadesu, Rubinstein, Horowitz, Heifetz, Szigeti and Vronsky and Babin in the world premiere of a new Concerto for two pianos by Darius Milhaud written especially for these players. The new concertmaster Michael Rosenker, and first 'cellist Stefan Auber will also play and it is hoped that Kreisler will return. The assistant conductor, Vladimir Bakaleinikoff will lead two concerts, while Mr. Reiner is engaged with the New York Philharmonic.

J. FRED LISSFELT

Kansas City

(Continued from page 4)

of the orchestra, has been joined in the string choir by Olga Eitner and Lucinda Steele, violins, and Dorothy Monday, 'cello. Ernest Friedlander is principal 'cellist.

The Sunday Twilight concert presented as soloist the Philharmonic's former concertmaster, Robert Quick, assistant concertmaster of the Chicago Symphony. He brought superlative artistry to Mendelssohn's Violin Concerto, Mr. Krueger and the orchestra keeping upon an equally high plane. Many service men attended both performances as guests of the orchestra association. Mrs. B. C. Christopher is chairman of the board of trustees and Mrs. Ruth Seufert, business manager of the orchestra. BLANCHE LEDERMAN

'Herald Tribune' Music Editor Drafted

Francis D. Perkins, music editor of the New York *Herald Tribune*, has been drafted by the United States Army and was scheduled to report to Fort Dix as a Private on Nov. 12. He is the first music critic on a Metropolitan daily to serve with the Armed Forces in the present war.

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Boston

By GRACE MAY STUTSMAN

OPEN NEW SERIES FOR SERVICE MEN

**Boston Museum Launches
Programs—Comic Opera
Troupe Seen**

BOSTON, Nov. 2.—Unique among programs of music designed for Service Men is the series which has been opened at the Boston Museum of Fine Arts. If a few seats are available for civilians before the concerts begin, then civilians are welcome.

The first concert took place in the Tapestry Room of the Museum on Sept. 20, and was played by the Stradivarius String Quartet. The program was cleverly selected, listing the Beethoven Quartet Op. 18, No. 3, the Scherzo from the Ravel String Quartet, a Haydn Serenade, the Mendelssohn Canzonetta and the Schubert Quartet Movement in C Minor. The second concert was given by Harrison Keller, violin, and Heinrich Gebhardt, piano, on Oct. 4, the program offering staples by Brahms, Chopin, Lecuona, 'Autumn Skies' by Gebhardt and 'La Gitana' by Kreisler for violin, and to close, the second and third movements of the Grieg Sonata Op. 45 for violin and piano. As upon the former occasion, there was again enormous enthusiasm.

Ballet Theatre Appears

The Boston Opera House has been the locale of the Ballet Theatre in an engagement which included performances of 'Petrushka', 'Pillar of Fire', 'Sylphides', 'Coppelia', 'Swan Lake' and other favorites.

The Boston Comic Opera Company held forth successfully at the Majestic Theater in three weeks of gay Gilbert and Sullivan productions, as exemplified by 'The Mikado', 'The Gondoliers', 'Pirates of Penzance' and all the other favorites. The company included Florenz Ames, Robert Pitkin, Bertram Peacock, Morton Bowe, Philip Tully, Catherine Judah, June Winters, Marjorie Hayward and Margaret Ray.

Carlotta Franzel, young Negro coloratura soprano, made her debut in a program of Mozart arias in Jordan Hall. She has obvious talent and a voice of pleasing quality when it is allowed proper freedom. Frank La-Forge accompanied.

Mary Becker, violinist, also made a Jordan Hall debut in a conventional program designed to display her musical nature, and in Symphony Hall Sergei Rachmaninoff gave his only Boston recital, including upon his program the Beethoven Sonata Op. 31, the Chopin Sonata Op. 35 and various miscellany. Gregory Ashman accompanied.

Mischa Elman Plays

In Symphony Hall, Mischa Elman gave his only Boston recital on Nov. 1. Leopold Mittman accompanied Mr. Elman in a program of Sonatas, concertos and miscellany. A rather small audience applauded with enthusiasm.

On Oct. 4, the Gardner Museum sponsored William Gephart, baritone, in a program of song classics, with Theodore Walstrum at the piano. Mr. Gephart made an immediate success with his audience which filled the tapestry room to capacity and demanded encores. The accompaniments by Mr. Walstrum were a model.

Jeanette MacDonald opened the Symphony Hall recital season on Oct. 1 when she sang a popular program for the benefit of the Army Emer-

gency Relief, Inc., and an audience which filled the hall to capacity and stood along the side walls gave her its unmistakable approval. She was accompanied by Guiseppe Bamboschek.

TRIBUTE TO STOCK BY KOUSSEVITZKY

**Boston Symphony Introduces
Miaskovsky Work—Begins
Subsidiary Series**

BOSTON, Nov. 1.—The second pair of programs by the Boston Symphony offered no new works, but Dr. Koussevitzky included a revival of excerpts from the Berlioz 'Romeo and Juliet' Dramatic Symphony, Op. 17, unheard in Boston since 1923. The performance was of virtuoso quality; as for the music itself one may say "requiescat in pace" with no disrespect to a composer. Other items included on this pair of programs, Oct. 16-17, included Samuel Barber's Overture, 'The School for Scandal', Op. 5, which wears well, and the Brahms Symphony No. 3.

The third pair of concerts on Oct. 23-24, were dedicated to the memory of Frederick Stock although so sobering a circumstance was not anticipated when Dr. Koussevitzky arranged the program. Rachmaninoff's symphonic poem 'Die Toteninsel', Op. 29, opened the program, with the orchestra suite from the ballet 'Petrushka' by Stravinsky as center piece. The program closed with the Beethoven 'Eroica'. The performance throughout the concert was a fitting memorial to the beloved conductor of the Chicago Symphony and again revealed the qualities for which our orchestra is famous, especially during the playing of the impressive Marche Funèbre of the symphony and the exuberant 'Petrushka'.

Novelty Proves Melodious

The fourth pair of programs on Oct. 30-31, brought the first novelty of the season in a performance of Miaskovsky's Symphony No. 21, Op. 51. This symphony had its first American concert performance at this time. In association with it were Debussy's 'Iberia' ('Images' No. 2 for orchestra) and the Symphony No. 2, Op. 43 by Sibelius. The Miaskovsky Symphony is in one movement, a thoroughly melodious and delightful piece of absolute music. It seemed to this commentator to be entirely devoid of any sort of program, certainly no one could deny that it was free from propaganda.

The orchestra opened its subsidiary series of Monday-Tuesday concerts on Oct. 26-27, playing the Haydn Symphony in G, No. 88 (B. and H. No. 13) and the Shostakovich Symphony No. 7, Op. 60. Dr. Koussevitzky led.

Arthur LeBlanc to Tour

After playing many concerts in the Maritime Provinces and Quebec, Arthur LeBlanc, violinist, will open his American tour on Nov. 20 in Wellesley, Mass., under the management of Arthur Judson. Several Canadian radio appearances are also scheduled. Mr. LeBlanc scored a recent success playing the Beethoven Concerto under Désiré Defauw with the Montreal Orchestre des Concerts Symphonique, and appeared before 6,000 soldiers at Val Cartier, near Montreal, one of a series of such special recitals in service camps.

To Tour in January



Argentinita

After completing a lengthy engagement with 'Priorities of 1942', which will extend until the last of the year, Argentinita, Spanish and Latin-American dancer, will embark on a concert tour in January. Because of the dual nature of her engagements, in vaudeville and concert, the dancer has prepared a larger repertoire than ever before.

Concertizing in the South and in upper New York State, she will appear for the fourth consecutive year with the Rochester Philharmonic under José Iturbi, and will also be soloist with the Cincinnati Symphony under Eugene Goossens. Among the new works are the Falla 'Fire Dance' and tribal dances of Mexico and Yucatan, including 'Jarana' of the latter state and 'Los Viejos', the "dance of the little old men" which she learned in the Mihoacan province.

As in other years, Pilar Lopez and Frederico Rey will be featured dancers, and Carlos Montaya, guitarist, and Pablo Miquel, accompanist, will also be with the ensemble.

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Orchestral Concerts in New York

(Continued from page 14)

ahead full tilt he was pretty much submerged.

Mr. Toscanini had no troubles whatever with the beat. He had memorized the score, like everything else he presents. His was rhythm-plus, but on the rigid side. He gave notes their exact values and it was an essentially "long-haired" performance. But it came off with a bang and that was what the invited audience needed to send it home chattering like mad.

Otherwise the late afternoon had a really distinctive feature in a whip-cracking performance of Paul Creston's very well written Choric Dance. This is music we should hear again. Less need be said of Morton Gould's Lincoln pastiche, with its showy and pretentious elaboration of 'The Old Gray Mare'. 'John Brown's Body' and other Civilwariana. Loeffler was only moderately well represented by the "Memories," which is not one of his stronger works, but the performance was a thoroughly admirable one. T.

NBC String Symphony Makes First Public Appearance

NBC String Symphony, Frank Black, conductor. Mischa Elman, violinist, soloist. Carnegie Hall, Oct. 23:

Suite Bach-Bachrich
Concerto in G Minor... Vivaldi-Nachez
Sonata, Op. 2, No. 3... Beethoven-Black
Concerto in A Mozart
'Eine Kleine Nachtmusik' Mozart

Though the NBC String Symphony has been heard for several years by radio listeners, this occasion marked its first appearance at a public concert. It is a large orchestra and voluminous in tone, as such ensembles go. And that fact militated against the essential chamber character of most of the music presented. However, it is a vir-

tuoso group, and its performance throughout had great instrumental brilliance. Of special interest was the Beethoven Sonata, the dramatic propensities of which were heavily underlined both by Mr. Black's transcription treatment and by his interpretation.

Mr. Elman was fully at ease in both concertos and informed them with the technical mastery and volatile style which are the distinctive marks of his artistry. There was a large audience. E.

Philharmonic Begins Youth Series

Giving the first concert of its twentieth season of programs for young children, the New York Philharmonic-Symphony was led by Rudolf Ganz before a large and enthusiastic audience of youngsters in Carnegie Hall on the morning of Oct. 31. The program, devoted to the music of the United Nations, was performed on a stage decorated with their flags and the conductor illustrated his remarks with slides concerning the various lands from which the music was drawn.

The occasion differed little from that of other years. Children from the Riverdale Country Schools sang, and various patriotic hymns and airs were offered. The more extensive works consisted of Prokofiev's 'Classical' Symphony, the 'Overture Joyeuse' by the Belgian, Marcel Poot, the Toccata by Villa-Lobos of Brazil, and slighter works representative of Norway, Poland, Czechoslovakia, Great Britain and the Netherlands. Henry Emile Enthoven's Prelude to 'The Hymn to the Sun', stemming from the incidental music for an Egyptian pageant entitled 'Iknahton', brought applause and the composer to the stage for bows. W.

Philharmonic Participates in Columbus Day Celebration

The Philharmonic-Symphony cooperated in the Columbus Day Celebration in Carnegie Hall on Oct. 12 at which Attorney General Francis Biddle made an address which included the momentous announcement that Italians in this country no longer would be regarded as enemy aliens. Bruno Walter conducted the orchestra in the Overture to 'Egmont' by Beethoven, the Overture to 'William Tell' of Rossini as well as the Paganini-Wilhelmj Violin Concerto in which Albert Spalding was soloist. Nino Martini, tenor, sang 'Che gelida manina' from 'La Bohème' with Alfredo Antonini conducting.

Union City Hears 'Traviata'

UNION CITY, N. J., Nov. 5.—On Oct. 7, the Hudson Grand Opera Association presented 'Traviata' as the opening performance of its first season in the Grieff Theatre. The title role was sung by Vivian Della Chiesa and Bruno Landi sang Alfredo. The performance was conducted by Thomas Philipp Martin, Musical Director of the Association. The Association, formed last year, is a non-profit organization. John H. Schuster is president, and Michael De Pace, New York manager, is advisory director. The Association intends to continue its productions with one performance in December and several in the Spring.

Artists Join Vila List

Recent additions to the artist list of Josephine Vila, Inc., are: Marguerite Le Blanc, coloratura soprano; Polly Hitchcock, mezzo-soprano; Ralph Errolle, tenor; and the Maas Trio.



Zinka Milanov at one of the WPA War Stamp Concerts with Fritz Mahler (Right) and Ira Hirschmann

WPA SYMPHONY GIVES WAR STAMP CONCERTS

Fritz Mahler Leads Series with Noted Soloists—Treasury Speakers Heard

The New York City WPA Symphony opened a series of four concerts conducted by Fritz Mahler, sponsored by the Workmen's Circle in behalf of the Treasury's War Savings Stamps and Bond Campaign, in Carnegie Hall on the afternoon of Oct. 11. Nathan Milstein and Gregor Piatigorsky were soloists in the Brahms Double Concerto for Violin and 'Cello and orchestra and the rest of the program included Weber's 'Freischütz' Overture and Beethoven's Fifth Symphony. Newbold Morris, president of the New York City Council, spoke on behalf of the United States Treasury.

Zinka Milanov was the soloist at the second concert on Oct. 18 under Mr. Mahler, offering the aria 'Casta Diva' from Bellini's 'Norma' and the 'Pace, pace, mio Dio' from Verdi's 'La Forza del Destino'. She sang with a dramatic force which captivated the audience. The orchestral works were Schubert's 'Unfinished' Symphony, Douglas Moore's Overture on an American Tune, Tchaikovsky's 'Romeo and Juliet' and Mozart's Overture to 'The Marriage of Figaro'. Ira Hirschmann was the speaker and he received a check from Jacob Weinberg as part of the Workmen's Circle second war bond campaign.

A splendid performance of Wieniawski's D Minor Violin Concerto by Erica Morini was the highlight of the concert of Oct. 25. Mr. Mahler and the orchestra were heard in Tchaikovsky's Fifth Symphony and the Prelude to the Third Act of 'Lohengrin'. Olin Downes was the speaker.

Nino Martini was the soloist on Nov. 1 in the 'Salut, demeure' from Gounod's 'Faust', Mattei's 'Non è ver' and Serrano's 'El trust de los tenorios'. He was recalled many times by the audience. Mr. Mahler and the orchestra played Henry Brant's transcription of Bach's chorale prelude 'Aus tiefer Not schrei ich zu Dir', Rimsky-Korsakoff's 'Scheherazade' Suite and Enesco's Rumanian Rhapsody No. 1. Mrs. Geraldine Townsend Fitch was the speaker on behalf of the Treasury. S.

Marian Anderson Accepts DAR Bid

Marian Anderson, Negro contralto, accepted the invitation of the Daughters of the American Revolution to sing for Army Emergency Relief at Constitution Hall in Washington and expressed her willingness to appear even if the DAR refuses to regard her

appearance in the hall as a precedent for her future performances there—one of the conditions stipulated by her through her manager, Sol Hurok, in her original agreement to appear. The other issue was her request that there be no segregation in the seating arrangements at her appearance. In a letter to Fred E. Hand, managing director of the hall, Mr. Hurok said, "Since the executive committee has not referred in its letter to the matter of segregation in seating arrangements, Miss Anderson understands that this is no barrier."

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Adelina Patti

Eminent Musical Figures of a Half-Century Ago

(Continued from page 9)
taken for granted, it may be difficult to understand the furor created by 'The Mikado'. There were few organizations, professional or amateur, that did not have a go at it. Marie Jansen, whose abbreviated ballet skirt and red tights in 'Nadja' caused the pious to protest, wanders in and out of the pages; also the beautiful and as yet unequalled Lillian Russell, who was just coming to the height of her fame and beauty. 'Erminie', a failure in England, ran for over 600 nights at The Casino with Pauline Hall (39th Street and Broadway) and later played an almost equally successful return engagement. Kittie Cheatham, Harry Paulton, Francis Wilson, Mmes. Théo and Judic amble in and out. Indeed, the list is almost endless.

Since this is a work conceived primarily as a book of reference, too much praise cannot be given Dr. Odell for his magnificent and exhaustive index of well over 100 pages. Every person, play, opera or concert mentioned can be located at once, and this is something as valuable as it is unusual. Any person tracking down first performances, casts or individuals connected with the stage at this time will be eternally grateful.

Last but not least are the innumerable illus-

trations. Where and how on earth Dr. Odell has managed to disinter so many photographs of celebrities, most of whom are dead and gone and many forgotten, is incomprehensible. It is the surmounting of a difficulty of which only those who have tried it will be able to understand the magnitude.

A Gallery of Former Stars

Besides an immense number of dramatic stars there is a generous sprinkling of musical ones. We see an early cast of 'The Mikado' and that of the American premiere of 'Ruddigore'. There are many members of the early German company at the Metropolitan. Anton Seidl, the eminent conductor; Alma Frohström, a singer in one of Mapleson's companies; Pauline L'Allemand, who, although possibly still alive, has disappeared, leaving no trace; and Jessie Bartlett Davis, who, like Miss L'Allemand, was a member of the American Opera Company, and was to reappear later in light opera and make a hit with a song entitled 'Sister Mary Jane's Top Note'; the baritone, De Anna, of the same organization; Emil Ludwig, who made musical history as Vanderdecken in 'The Flying Dutchman'; Sophie Traubmann of the early Metropolitan company, who is still living; Louise Meisslinger, who sang the Witch in the first

American 'Hansel und Gretel' under Seidl at the Casino; Amanda Fabris, who sang in the American Opera Company and later became the wife of the noted critic, Dr. August Spanuth, and who is still living; Teresina Tua, violinist of rather transient fame, and Adele Aus der Ohe, eminent pianists; Cleofonte Campanini, conductor and mainstay of both the Hammerstein and Chicago Opera companies, and his wife, Eva Tetrzzini, sister of Luisa, and the first Desdemona in America in Verdi's 'Otello'; Giulia Valda, opera soprano, who was a Miss Wheelock of Richmond, Va., and who had her own company at the Academy of Music, later teaching in New York and Paris; Selma Kronold, America's first Santuzza and Nedda, who ended her days as a Catholic nun; and, last but not least, Victor Herbert when a 'cellist in the orchestra of the Metropolitan Opera—a photo taken with his wife, Mme. Foerster-Herbert, a singer in the company.

Of the actual writing of the book, one may say that the style is crisp and chatty and therefore lacking in the heaviness that usually weighs down this type of work. Anyone old enough to remember these years will feel on reading the book that he is again seeing and hearing many old friends.

Operas America Should Hear

(Continued from page 7)

the work on Czech holidays, as Smetana intended. To speak of such an opera to the Metropolitan would probably be a waste of breath; and the piece is, obviously, far beyond the capacities of an organization like the New Opera Company or the students of the Juilliard School and other conservatories. But how about 'The Kiss', 'The Secret', 'The Two Widows', 'Dalibor'? The first three are undoubtedly slight in plot. 'The Kiss' is a delightful picture of rural Czechish life and customs, built up on a slender thread of a tale of how a widowed peasant lad, about to take a second wife, is refused a pre-nuptial kiss which might offend the spirit of the departed. The music is as warm, as lovable, as aboundingly melodic as the 'Bartered Bride' and like the latter it is steeped in the flavors of the soil. It is, if anything, of a warmer, richer texture. To be sure, it lacks the dances which enliven the better known opera. But this, I submit, is no plausible reason for withholding an opera so sunny and rewarding. Moreover, the vocal parts are uncommonly grateful and effective.

What I have said of 'The Kiss' holds for 'The Secret'—another feather-weight love story, with a seeker after buried treasures finding the real treasure in the love of his neighbor's daughter—and for 'The Two Widows'. The last-named is a delicious parlor comedy, a kind of belle's stratagem to catch a husband for a widowed friend—an adaptation from the

French. An intimate auditorium, no doubt, would furnish for any one of these masterpieces a more congenial frame than the immensities of the Metropolitan. But again, what about the New Opera Company, what about Juilliard and the rest? Naturally these people can not sing Czech (for that matter, just how many at the Metropolitan do?). Well, then, why not a carefully groomed English translation?

Which brings me to 'Dalibor'. This work, in order of composition following the 'Bartered Bride', differs from it as day from night. It is true lyric drama, tragic in plot, unlike the little comedies filled with the elements of genuine opera. Dalibor, a musical warrior with a violin as one of his most prized possessions, avenges the brutal death of a friend, by slaying a noble involved in the murder. Captured and brought to trial before the king, with Milada, the daughter of his victim as accuser, he is sentenced to life-long captivity in a tower. But at a single glance Milada's hatred turns to love and she proceeds to plot the means of Dalibor's rescue. Like another Fidelio she disguises herself as a youth and by playing on the feelings of the old jailer, Benesh—himself a striking reminder of Beethoven's Rocco—obtains admission to Dalibor's dungeon. An ardent love scene follows and Milada determines, whatever may befall, to rescue the prisoner. The plan miscarries. Milada falls beneath the spears of the embattled soldiery and Dalibor dispatches himself with a dagger.

This opera—musically a gorgeous work—is wholly the affair of the Metropolitan. It is not in the least marred by a large audience chamber. It has elements of spectacle and action (the trial scene, much à la 'Lohengrin', in the first act, the battle scene in the last) which register in a theater where lighter works suffer. In the second act you have, for a while, the impression of seeing a part of 'Fidelio'. But that impression is purely visual. The music is gorgeously Smetana's own and of his choicest inspiration. The heroic and the meltingly lyric fill the score to the brim. The opera contains fully five "fat" parts and some notable scenic opportunities. 'Dalibor' was the last notable thing I saw at the Vienna Staatsoper before the Anschluss. It had been one of the favorite works of Gustav Mahler who, in the days of his management, had given a noble performance of it. This time it was Mahler's disciple, Bruno Walter, who produced it in sovereign style, with most affectionate care and in an altogether sumptuous manner.

Bruno Walter is today one of the ornaments of the Metropolitan. I have no question that his devotion to this work is as intense as ever. For Milada the establishment has a singer like Zinka Milanov. A Dalibor could assuredly be found in its list of tenors. For the kindly old jailer, Benesh, it has Alexander Kipnis, who rehearsed the part in Vienna but, because of delays in the production, had to leave before he could sing it. The lesser roles should give the management little trouble. As for the language of this hypothetical production, well, here again is a chance to give it in an English

(Continued on page 31)

HARRIS AND KROLL GET COOLIDGE AWARD

Honored at 'Founder's Day' Concert
in Auditorium of Congress
Library

WASHINGTON, D. C., Nov. 1.—On Oct. 30, the Elizabeth Sprague Coolidge Foundation in the Library of Congress sponsored the seventeenth 'Founder's Day' concert which was given in the Coolidge Auditorium of the Library.

In addition to the production of



William Kroll

Roy Harris

notable compositions, the 'Founder's Day' concerts are the occasion for the annual presentation of the Elizabeth Sprague Coolidge award for distinguished services to chamber music. Recognition thus bestowed is given for creative activity, interpretative skill, scholarly achievement and administrative aid. This year the Coolidge medals were awarded to Roy Harris, composer, and William Kroll, first violinist in the Coolidge String Quartet.

Mrs. Coolidge was present at this year's concert and personally made the awards to the two recipients.

New Works Performed

The Oct. 30 concert presented the first performance of a new Sonata for violin and piano by Roy Harris. Preceding the Sonata on the program was the second String Quartet by Anthony Collins and the closing work was Beethoven's String Quartet in E Minor, Op. 59, No. 2. The Sonata was played by Mr. Kroll, violinist, and Joanna Harris, pianist. The quartets were performed by the Coolidge String Quartet. The Harris sonata (1942) and the Collins quartet (1941) are both dedicated to Mrs. Coolidge. The original manuscripts of the new works by Mr. Harris and Mr. Collins, now in the Library of Congress, were on display in the lobby of the Coolidge Auditorium when the concert took place.

Philadelphia

(Continued from page 19)

lins; Leonard Frantz, viola, and Joseph Druian, 'cello, proved the main offering at the first concert in the Twentieth Century Music Group's fourth season at the Philadelphia Art Alliance on Nov. 1. There was also the initial local performance of Randall Thompson's String Quartet in D Minor, No. 1, a work admirable in structure and pleasing in musical ideas.

In addition there were compositions by New Yorkers, Harold Shapero's somewhat "percussive" Sonata for piano, four-hands, and Arthur Berger's mildly interesting Quartet in C.

The Matinee Musical Club, Julia E. Williams, president, launched its season with the annual luncheon at the Bellevue-Startford on Oct. 27. Speakers on various aspects of 'Music in War' included Mrs. Vincent Hilles Ober, Dr. Robert C. Clothier and Dr. Irving Cheyette. The musical program was given by the club's vocal ensemble, Nicholas Douty directing.

A China Relief Concert at the Academy of Music had Lawrence Tibbett as soloist; a recital by Robert B.

Miller, organist, was given under the auspices of the Pennsylvania Chapter, American Guild of Organists, and the opening of a choral series at the Second Presbyterian Church and the First Baptist Church with performances of 'Elijah' and 'The Creation', Alexander McCurdy and Walter Baker conducting. There was also the initial 1942-43 meeting of the Duo Music Club with Mrs. Lewis James Howell presiding and a musical program which engaged Kathryn Abel Roach, pianist; John Morell, bass, and Marguerite Pitts, accompanist.

On Sept. 28 the Trapp Family Singers began their season with an enjoyable concert in the Egyptian Theatre, Bala.

CHAMBER PROGRAMS IN SAN FRANCISCO

Quartet and Assisting Artists
Heard—Musical Club Marks
Founder's Day

SAN FRANCISCO, Oct. 29.—Prior to the opening opera, the San Francisco String Quartet began its season with a program in the Community Playhouse on Sept. 30. The concert marked the first appearance of Frank Houser as second violinist with the group and Boris Blinder's first appearance as the regularly elected 'cellist. Their artistic resources, added to those of Naoum Blinder and Ferenc Molnar, made the concert one of tonal richness and of cooperative musicianship. Guest artist for the quintets by Boccherini and Schubert was Stanislas Bem, 'cellist. The novelty was the delightful Trio by Kodaly, 'Serenade', Op. 12, for two violins and viola, charmingly presented.

A week's celebration of Shostakovich's thirty-sixth birthday with programs arranged by the American Russian Institute reached its high point in the concert of Sept. 23 when the San Francisco String Quartet played the Soviet composer's Quartet, Lev Shorr, a group of his piano works, and a group consisting of Ada Clement, Mary Pasmore, Berthe Baret, Reina Schivo and Elizabeth Reeves, his Quintet for piano and strings.

An exhibit of compositions and photographs was shown at the Public Library where Ashley Pettis and Victor Lichtenstein gave talks regarding the man and his music.

The San Francisco Musical Club celebrated Founders Day on Oct. 1 with a luncheon and concert in the St. Francis Hotel Gold Room. Due to the departure of Mrs. Glenn Woods for the east, she was obliged to resign the presidency and was succeeded by Mrs. Henry B. Friedrichs.

M. M. F.

Krauter Trio Plays Benefit

The Krauter Trio, Karl Krauter, violinist; Phyllis Krauter, 'cellist, and Willard MacGregor, pianist, began the season with a benefit concert for the American Hospital in Great Britain in New Canaan, Conn., on Oct. 16. The Trio completed a tour of thirty-five concerts before leaving on vacation in July. Summer activities of the nesemble included concerts on the Victory series at the Metropolitan Museum and the festival series at the Juilliard School. The Trio will appear on the Community Concert series on a tour through the South and West again this Winter.

Elmore Gives Columbus Recital

Robert Elmore was presented in an organ recital on Oct. 16 at the Broad Street Presbyterian Church, Columbus, Ohio, by the Central Ohio Chapter of the American Guild of Organists. On the same date in Maplewood, N. J., Mr. Elmore's one-act opera, 'It Began at Breakfast', was presented. Vladimir Sokoloff of the Curtis Institute was at the piano.

WGN TRANSFERRED TO AUSTIN WILDER

Leading Artists Agree to
Shift Contracts to New
Organization

Effective Nov. 1, the WGN Concert Division of WGN Inc., was transferred to Austin Wilder, who has been managing director, and who was originator of WGN Concerts. Mr. Wilder takes over the entire concert organi-



Austin Wilder

zation including the management of artists under contract who unanimously agreed to transfer their contracts to the new organization. Mr. Wilder will operate the bureau under his own name and will continue with office headquarters at 745 Fifth Ave., N. Y. C.

Included in the list of artists are Josephine Antoine, soprano; Karin Branzell, contralto; Frederick Jagel, tenor; John Brownlee, baritone, all of whom are members of the Metropolitan, San Francisco and Chicago Opera companies; Annamary Dickey, soprano of the Metropolitan; Steven Kennedy, baritone; Dennis Morgan, tenor; Egon Petri, Sidney Foster and Leah Effenbach, pianists; Martha Graham and Company; Erick Hawkins and Pearl Lang, dancers.

Mr. Wilder has also added two artists to his list: the Metropolitan Opera soprano, Marjorie Lawrence, and the tenor, Kenny Baker, whom he will manage for concert and radio.

DRAPER AND ADLER APPEAR IN MILWAUKEE

Arion Club Presents Jaroff Cos-
sacks—Erlach Conducts Sin-
fonietta Ensemble

MILWAUKEE, Nov. 1.—On October 11 at the Pabst Theater Paul Draper and Larry Adler appeared here for the second time and gave the audience outstanding entertainment. John Colman was the accompanist.

Again the Arion Musical Club presented Serge Jaroff and his Don Cossack chorus, and as always they sang to a sold-out house. This is their fifteenth appearance with the Arions.

On October 30 the Sinfonietta Orchestra opened its fourth season at the Pabst Theater, Dr. Julius Ehrlich conducting. A very charming program was given including the Overture to a Gretty comic opera, 'L'Epreuve Villageoise'; a little Sinfonie by Boccherini, a ballet suite from three Rameau operas; Debussy's 'Petite' Suite and the 'Artist's Life' of Johann Strauss.

A. R. R.

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ZINKA

MILANOV

Dramatic Soprano

Metropolitan Opera Association

Cleveland Orchestra

(Continued from page 4)

exciting by Dr. Rodzinski's penetrating study of this new work and the audience was most responsive. In contrast to the Russian work, a beautifully proportioned performance of Mozart's G Minor Symphony was conducted by Dr. Rudolph Ringwall, associate conductor.

At the Oct. 22 and 24 concerts, Herbert Elwell's Introduction and Allegro received its first Cleveland performance and was found to be altogether delightful music. Mr. Elwell is music critic of the Cleveland Plain Dealer, and head of the department of theory and composition at the Cleveland Institute of Music.

The soloist was Leonard Rose, first cellist, who played the Dvorak Concerto in B Minor. Mr. Rose, a young artist of great ability and distinction, received an ovation.

The fourth pair of concerts on Oct. 29 and 31, was devoted to Brahms and Wagner.

Dr. Rudolph Ringwall launched the Sunday Twilight Concert Series in Severance Hall on Oct. 25. Standing room is at a premium for these enjoyable hour programs. The radio series of twenty-eight one hour concerts on Saturday afternoons by the orchestra opened on Oct. 24.

There have been many changes in the orchestra's personnel due to enlistments in the armed forces.

Changes in first chair positions include the new concert master, Tossy Spivakovsky; William Lincer, first violinist, formerly of the Gordon String Quartet, who is replacing David Schwartz now in the Army Air Corps; Gino Cioffi, clarinetist, replacing Robert McGinnis, now a member of the U. S. Navy Band; and Elias Carmen, formerly first bassoonist with the Mutual Broadcasting Orchestra, who is replacing Frank Ruggieri. Cloyd Duff, tympanist, Theodore Schettler, double bass, and Ernest Drucker, violin, were formerly members of the Indianapolis Orchestra. Other new members are Louis Krasner, violinist, Sam Colove, violin, formerly of the Pittsburgh Symphony; Sebastian Caratelli, formerly with the NBC Orchestra, is second flute; and five young musicians of the Berkshire Student Orchestra, Robert Ripley of Canaan, New Hampshire, Henry Kaston, of New York City; Theodore Schettler, Anthony Sophos, and Marvin Goldlust, are enrolled.

WILMA HUNING.

JOIN SERVICES

Singers and Instrumentalists Added to Armed Forces

Additional musicians entered the armed forces of the United States in recent weeks.

Emanuel Vardi, violist, enlisted in the Navy on Oct. 14. He holds the rank of Musician, First Class, and is attached to the Navy Symphony in Washington, D. C. The Navy is permitting Mr. Vardi to give his recital in New York City on Nov. 16. He was a member of the NBC Symphony.

Malcolm Hilty, who was to sing in the premiere of Walter Damrosch's opera 'The Opera Cloak' with the New Opera Company, has entered the Army. John Lawler, bass baritone of Philadelphia, after two appearances in 'Aida' with the Philadelphia La-Scala Opera Company, one in Philadelphia on Nov. 4 and one in Baltimore on Nov. 11, will join the Army. Milton Bendiner, New York concert manager, entered the Army on Oct. 26.

The second member of the New

York Philharmonic-Symphony to enlist is Morris Borodkin, member of the first violin section, who has joined the Army Air Corps, where he will be employed as musician and in the field of radio and communications.

Gyorgy Sandor, pianist, was recently inducted into the armed forces, necessitating the cancellation of his Carnegie Hall concert, scheduled for late November.

NEW YORK CRITICS PLAN NEW AWARDS

Circle Decides to Choose Orchestral, Chamber Music and Dramatic Works

The Music Critics Circle of New York City decided at its first meeting of the season on Oct. 26 to make awards to American composers for orchestral, chamber music and dramatic works, as it did last year.

Several works are to be chosen for rehearsing in special concerts, so as to enable all members of the Circle to pass judgment on them. The Circle reserves the right not to make an award in a particular category or to present concerts if the quality or amount of works presented during the season is insufficient to warrant such an award. Awards made by a majority vote of the members and works are chosen for hearing on the basis of being the most representative among those performed in the season. The critics do not guarantee the musical excellence of the works selected, beyond a reasonable standard of craftsmanship. The public will be invited to the concerts, if they are given, in the hope of stimulating interest and discussion. Works by members of the Circle are ineligible for the awards.

OPERA AND ORCHESTRA TO PLAY FOR U. S. O.

Metropolitan Group and Philharmonic to Appear in New Jersey Camps—Baldini New Director

A sixty-piece orchestra from the Metropolitan Opera, conducted by Erich Leinsdorf, and nine singers will visit two camps in New Jersey under the auspices of USO Camp Shows this month. On Nov. 10 they will be heard at Camp Kilmer at New Brunswick, and the singers will be Jarmila Novotna, Doris Dorée, Marita Farell, Margaret Harshaw, Charles Kullman, Leonard Warren, John Garris, Osie Hawkins and Walter Cassel. On Nov. 17 the same group will be heard at Fort Dix, with the exception of Mme. Novotna, Miss Harshaw and Mr. Warren, who will be replaced by Hertha Glaz, Nadine Conner and Robert Weede.

The New York Philharmonic-Symphony under Artur Rodzinski will play at Camp Kilmer on Nov. 19, the second in the series of major orchestra programs arranged for the USO. The first was the appearance of the Philadelphia Orchestra in Fort Dix. This is a continuation of the plan advanced by C. C. Cappel, who recently resigned as manager of the concert division to become manager of the Baltimore Symphony. He has been succeeded by Gino Baldini, former manager of the Westminster Choir and before that manager for various musical enterprises.

Mary Howe Works Performed

Mary Howe's orchestral suite, 'Potomac', was played by the Chautauqua Symphony in Chautauqua, N. Y., under Albert Stoessel on Aug. 1. The four movements are entitled Prelude River, Mt. Vernon, Arlington and Watergate. At a concert in Norfolk, Conn., on July 27, Margaret Speaks, soprano, sang several of Mrs. Howe's songs, accompanied by Celius Dougherty and Vincenz Ruzicka, duopianists.

Obituary

Lulu G. Breid

Lulu G. Breid, widely known in the managerial field, died in a New York hospital on Oct. 12. Miss Breid began her career when a young woman, in the office of the late R. E. Johnson, whom she later married. During more than thirty years of activity, she had been associated with some of the world's greatest artists, including Ysaye, John Charles Thomas, Gigli, Mischa Elman, Anna Fitziu and many others. Upon Mr. Johnson's death she retired from business for several years. In 1932 she re-entered the musical field in association with Charles L. Wagner, remaining with him until May, 1941. She is survived by two sisters, Katherine M. Breid and Mrs. May Walsh of Youngstown, O.



Lulu G. Breid

Dame Marie Tempest

LONDON, Oct. 20.—Dame Marie Tempest, a star of the British and the American stage for several generations, died here on Oct. 25, at the age of seventy-eight. She was born in London, July 15, 1864, and was educated in Paris where she also studied singing with Manuel Garcia.

Her debut was made in 1880 at the Comedy Theatre here, as Fiametta in 'Boccaccio', but it was not until her appearance in the title-role of Cellier's 'Dorothy' at the Gaiety, that she became a celebrity. She appeared in 931 performances of the opera, a record for a musical work. On April 20, 1889, she sang the leading feminine role in 'The Red Hussar', and made her American debut in the same part at Palmer's Theatre, New York, on Aug. 5, 1890. During this visit to the United States, she sang the leading roles in 'Carmen', 'Dorothy', 'Mignon' and 'Manon' and on a return engagement, 'The Pirates of Penzance', 'The Bohemian Girl', and one of her greatest successes, 'The Fencing Master'. She created the role of O Mimosa San in the premiere of 'The Geisha' on April 25, 1896, and three years later the title role of 'San Toy' after which she abandoned the musical stage for the 'legitimate'. Her career was an almost unbroken series of triumphs in both musical and dramatic pieces and she was active on the stage until last year.

Mme. Edith Gaudenzi

Mme. Edith Gaudenzi, teacher of singing, died at the home of her sister in Plainfield, N. J., on Oct. 23, after an illness of two years. She was sixty-seven years old. Mme. Gaudenzi was born in St. Thomas, Canada, and studied music at Columbia University under Edward MacDowell. She also had voice lessons in New York and later in Europe. She made her debut at the Teatro Nazionale in Rome and sang in other Italian cities also in Germany.

Alfred Seyden

PHILADELPHIA, PA., Nov. 5.—Alfred Seyden, violinist and former member of the faculty of the Curtis Institute of Music, died at his home here on Sept. 24, aged fifty-one. Born in Poland, he came to the United States twenty years ago. He taught at the Curtis Institute from 1923 to 1931, following which he was associated

with the Settlement Music School and other institutions. W. E. S.

Philip Pelz

WASHINGTON, D. C., Oct. 30.—Philip Pelz, for fourteen years conductor of the Imperial Orchestra at the court of the last Tsar, Nicholas II, died in a sanitarium in Takoma Park, Md., on Oct. 24, following a long illness. He was seventy-four years old. He came to the United States in 1915, and conducted an orchestra at the Panama Exposition in San Francisco. Following this he made his home in Santa Barbara, moving later to Portland, Ore., where his son, Mischa is conductor of a civic orchestra. He had recently completed plans for the organization of a war orchestra. A. T. M.

Elizabeth Northrup

WASHINGTON, D. C., Oct. 30.—Elizabeth Northrup, a prominent concert soprano of the eighteen-nineties, died here on Oct. 21. She was born in Utica, N. Y., and received her early musical education in New York, studying later in London and Paris. She was heard in concert in Europe and the United States and was for a considerable time soloist with Sousa's Band. She also made appearances in opera. A. T. M.

Beatrice L. White

ELIZABETH, N. J., Oct. 29.—Beatrice L. White, wife of Clarence Cameron White, Negro composer-violinist, died at her home here on Oct. 27.

Frederick Stock Dies

(Continued from page 8)

peared on the opening program of the current season; String Quartet in C Minor, a violin and a cello concerto; pieces for violin and piano; songs, and many orchestral arrangements.

Among honorary degrees conferred upon Dr. Stock were Doctor of Music by Northwestern University in 1915; Doctor of Fine Arts by the Art Institute of Chicago in 1939, and Chevalier of the Legion of Honor by the French Republic. He is survived by his widow, who was critically ill at the time of his death, and a daughter, Mrs. Alfred M. Wolfe of Chicago.

More than merely the death of a man, the passing of Frederick Stock means the passing of an era, the closing of a chapter in musical history in this country. This man was the last link actively joining the music-making of today with the traditions of the past, particularly those reflected in the pioneer labors of the Father of Orchestras, Theodore Thomas. His stewardship encompassed a generation. A successor for him will be found, but not a substitute.

RONALD F. EYER

Orchestra Plays Requiem

Funeral services for Dr. Stock were held in the Fourth Presbyterian Church, in Chicago on Oct. 22, and were conducted by Rev. Harrison Ray Anderson, pastor of the church. The requiem, played by members of the Chicago Symphony, was Dr. Stock's own arrangement for string orchestra of the Andante from Bach's Violin Sonata in A Minor. Barrett Spach, organist, also played music by Bach, including 'The Cathedral' Prelude and Fugue; an Adagio in A Minor, and the chorale, 'Jesu, Meine Freude'.

The body lay in state in the chapel during the morning and hundreds of Chicagoans, laymen as well as musician, came to pay their last farewells to the noted conductor. Pallbearers were selected from among the oldest members of the orchestra. Mrs. Stock requested that money intended for flowers be given instead to the Frederick Stock Scholarship Fund established by her husband.

CONCERTS: Landowska Returns—Naumburg Winner Plays

(Continued from page 18)

much in vogue with violinists nowadays, concerns Mr. Huberman but little, and he does not hesitate to overcharge the strings, particularly the G string, when vigor and power lie in the balance. In his brilliant performance of the Lalo work, as in the Sonata, he had splendid support from Mr. Roubakine. There were several encores. E.

David Sarser, Violinist

David Sarser, a twenty-one-year-old violinist from Kansas City, Mo., trained latterly in New York, was presented in recital at Town Hall on the afternoon of Oct. 19 by the Naumburg Musical Foundation as one of its 1942 prize winners. He had the helpful cooperation of Harry Kondaks at the piano.

After a tonally thin performance of the Brahms Sonata in D Minor Mr. Sarser displayed an excellent technical equipment and well-grounded musicianship in the Adagio and Fuga from Bach's unaccompanied Sonata in G Minor and in the Wieniawski Concerto in D, invested with propulsive spirit and commendable tonal qualities in a well-proportioned reading. Richer resources of the imagination, deeper poetic feeling and greater abandon are yet to be cultivated. Two Heifetz transcriptions and pieces by Khatchaturian and Novacek completed the program. C.

Witold Malcuzyński, Pianist

Carnegie Hall, Oct. 19, evening:

Thirty Variations in C Minor... Beethoven
Sonata in B Minor... Liszt
Nocturne in F Sharp; Valse in C Sharp Minor; Two Mazurkas, D Flat, Op. 30, and B Minor, Op. 24; Three Etudes, C Minor, Op. 10, No. 12, C Sharp Minor, Op. 25, No. 7, and A Minor, Op. 25, No. 11... Chopin
Thème varié... Szymanowski

Mr. Malcuzyński, the young Polish pianist who aroused much interest at his debut here last Spring, was greeted by a very large audience. And as the constraint of a first appearance was not present he was able to reveal his true stature as an artist more completely. Even more impressively than at his debut did he display the many facets of his imposingly comprehensive technical equipment, while his unwavering sincerity in trying to pre-



Jean Watson



Wanda Landowska



Miriam Solovieff



Hortense Monath

sent the composer's message without any undue individual slant was again amply in evidence.

His brilliant virtuosity was an invaluable asset in the projection of the Liszt Sonata, though his grasp of the work as a whole was somewhat too episodic for structural compactness. In the Chopin group dash and fire propelling his agile fingers enabled him to play the 'Revolutionary' and 'Wintry Wind' Etudes at very great speed, almost too great, indeed, in the former instance, while a warmer inner glow would have made the nocturne and the C Sharp Minor Etude of Op. 25 more convincingly communicative. The Szymanowski variations, however, were given with a wealth of dynamic contrast and a fine sense of proportion that made the performance of this work in many respects the finest artistic achievement of the evening. C.

Jean Watson, Contralto

Jean Watson, heard last season in the Town Hall, reappeared in the same auditorium on the evening of Oct. 20, for the benefit of the Maple Leaf Club for Service Men of the Allied Nations. The singer, whose work was highly approved at her previous appearance, again gave the impression of having a voice of unusual promise. Though well produced in the main, there were present a few tricks that might be eliminated such as a tendency to portamento and also to over-emphasis, dramatically speaking. She does not yet understand the virtue of complete command of dynamics and this resulted in too much fortissimo singing, albeit the tone was at all times good. Particularly fine was 'Divinités du

Styx' from Gluck's 'Alceste', and a close second was the aria of La Cieca from 'La Gioconda'. A French group was tonally good and some British Folk songs had fine interpretations. Gordon Manley was an efficient accompanist. H.

Wanda Landowska, Harpsichordist

Town Hall, Oct. 21, evening:

Prelude and Fugue in E Flat Minor; Partita in B Flat Major... Bach
Suite in E Minor... Rameau
Lament composed in London to dis-
pel melancholy... Froberger
Chromatic Fantasy and Fugue... Bach

This was not a recital in the conventional sense at all, but rather a communication between Mme. Landowska and her listeners, with some of the greatest music ever written as text and theme for discourse. From the moment that she played the sweeping chords which open the E Flat Minor Prelude from 'The Well Tempered Clavier' to the overwhelming close of the Chromatic Fantasy and Fugue, each member of the audience was a part of the music, as she was. Such concentration is given only to the greatest and most selfless of interpreters. One might explain the phenomenon in terms of Mme. Landowska's dynamic and flawless sense of rhythm,

her command of phrase, her prodigious technical mastery, but one would miss the essential secret of her art which is her love of the music she plays.

The B Flat Partita came like a burst of sunlight after the sombre shades of the E Flat Prelude and Fugue. In the Sarabande of this Partita, Bach was revealed in one of his most introspective moods, passionate and full of dark forebodings. And the rhythm of the Gigue was intoxicating in its exactitude. Rameau's Suite in E Minor evoked another world of music, more formalized and more external than Bach's, but full of poetry and beauty. The Froberger Lament made an excellent prelude to Mme. Landowska's performance of the Chromatic Fantasy and Fugue, which is one of the noblest conceptions to be heard from any artist of our day. A capacity audience called for several encores. S.

Miriam Solovieff, Violinist

Max Lanner, accompanist. Town Hall, Oct. 23, evening:

Sonata in F, Op. 24... Beethoven
Concerto in D Minor... Khatchaturian
(First American Performance)
Sonata in G Minor for violin alone... Bach
Improvisation; Scherzino... Rakoff
(First American Performance)
Hebrew Melody... Feldman
(First American Performance)
Bulgarian Rhapsody... Vladigeroff

Not only did Miss Solovieff include several novelties on her program, but she played them, and the more familiar works, with tonal richness and musical vitality. The Concerto by Aram Khatchaturian, the Armenian Soviet composer, was a disappointment from the musical standpoint, though Miss Solovieff performed it stirringly. Long, diffuse and unrewarding to the soloist, who is kept busy nearly every moment, the work says nothing that has not been said better before by other composers, and its themes, of

(Continued on page 29)

Concerts in New York, Nov. 11 through 25

Carnegie Hall

- Nov. 11: Ernest Hutcheson, pianist
- " 12: New York Philharmonic-Symphony
- " 13, afternoon: New York Philharmonic-Symphony
- " 13: Leonard Shure, pianist
- " 14: New York Philharmonic-Symphony
- " 15, afternoon: New York Philharmonic-Symphony
- " 16: Alfred Mirovitch, pianist
- " 17: Jascha Heifetz, violinist
- " 18: New York Philharmonic-Symphony
- " 19: Boston Symphony
- " 20, afternoon: New York Philharmonic-Symphony
- " 20: Gyorgy Sandor, pianist
- " 21, afternoon: Boston Symphony
- " 22: Josef Lhevinne, pianist
- " 23: Tossy Spivakowsky, violinist
- " 24: Philadelphia Orchestra

Carnegie Chamber Hall

- Nov. 13: Emil Abrams, pianist
- " 15, afternoon: Gracita Faulkner, pianist
- " 15: Frederic Thomas, baritone
- " 18: Sula Wing, soprano
- " 20: Welsh Women's Chorus
- " 22, afternoon: Recital by pupils of Annett Zuch

Town Hall

- Nov. 11, afternoon (5:30 p.m.): Layman's Music Courses

Nov. 12, afternoon (5:30 p.m.): Layman's Music Courses

- " 13, afternoon: Mae Mackie, contralto
- " 13: Maria Kurenko, soprano
- " 14, afternoon: Joseph Battista, pianist
- " 14, afternoon (5:30 p.m.): Kurt Applebaum, pianist
- " 15, afternoon: Marjorie Hess, soprano
- " 15, afternoon (5:30 p.m.): New Friends of Music, Budapest Quartet
- " 15: Cleora Wood, soprano
- " 16: Arthur Dann, pianist
- " 17: Carlotta Franzel, soprano
- " 18, afternoon (5:30 p.m.): Layman's Music Courses
- " 18: Christine Goff, soprano
- " 19, afternoon (5:30 p.m.): Layman's Music Courses
- " 20, afternoon (5:30 p.m.): Layman's Music Courses
- " 20: Celius Dougherty and Vincenz Ruzicka, duo-pianists
- " 21, afternoon (5:30 p.m.): Jazz Concert, directed by Eddie Condon
- " 21: Third Memorial of M. J. Olgin
- " 22, afternoon: Grace Castagnetta, pianist
- " 22, afternoon (5:30 p.m.): New Friends of Music, Budapest Quartet and Joseph Schuster, 'cellist
- " 22: Concert sponsored by United Warschauer War Relief
- " 23: Scottish Song Festival
- " 24: National Orchestral Association Alumni Orchestra; Clarence Adler, pianist
- " 25, afternoon (5:30 p.m.): Layman's Music Courses
- " 25: Artur Rubinstein, pianist

Tinayre Group Gives Monteverdi Masterpiece

Ensemble of Musicians and Dancers Scores in Chamber Opera—Bari-tone Sings Rare Works

THOSE who think that the music of Claudio Monteverdi has interest merely for the historian should have heard the performance of the 'Combattimento di Tancredi e Clorinda' with which



Yves Tinayre

Yves Tinayre and his assisting artists closed their recital at the New York Times Hall on the evening of Oct. 10. With two dancers miming the action, two singers off stage accompanied by strings and piano, and himself as narrator, Mr. Tinayre made

this 300-year old masterpiece as dramatically vital as any modern opera with its symphonic orchestra and battery of iron-lunged vocalists. His singing of the recitative was varied and plastic and his artistry of the narrative wonderfully illumined the whole performance.

Nona Schurman and William Bales followed the instructions of the composer in moving with constant regard for the rhythm and dramatic line of the music. Their taste and restraint aided them in their difficult task of

miming and dancing. Monteverdi, as Wagner, demands that his performers be so steeped in the spirit of the drama that they can sustain the intensity of the action through long periods of immobility. Olga Paul and Bruce Boyce sang the roles admirably. Harrison Potter was the pianist, and the string ensemble included Robert Koff and Myron Sandler, violins, Andor Toth, viola, and Nellis De Lay, cello.

Just as performances of Shakespeare with a minimum of stage scenery and costumes have proved that the human imagination can accomplish, practically unaided, what elaborate production often fails to do, Mr. Tinayre, using only a back drop and a platform for his dancers, captured the dramatic illusion of the work completely. Unchecked by set pieces or arias, the music is fused with the flow of action in a way which was destined to be forgotten by composers of opera until comparatively recent times.

Nothing that Mr. Tinayre does is more magical than his singing of the organum duplum 'Haec Dies' by the twelfth century Magister Leoninus, with which he opened the program. Two exquisite ballads of Machaut followed. Then Mr. Tinayre turned to another world of music in church cantatas by Telemann and Bach, with Mr. Potter at the organ and Ruth Freeman, flutist, and Carlos Mullenix, oboist, supplementing the strings. It was an evening for epicures and scholars as well as for musical laymen. R. S.

SCHNABEL GIVES NEWARK RECITAL

Begins Griffith Foundation Series—Educators Par- ticipate in Institute

NEWARK, N. J., Nov. 2.—If the audience that greeted Artur Schnabel at the Mosque Theatre on Nov. 1 is any indication of the place of music in wartime living, there is great cause for optimism, for there was scarcely a vacant seat in the huge auditorium. Mr. Schnabel's program was severely a musician's program, consisting of two Mozart sonatas (K. V. 576 in D and 310 in A Minor) and two Schubert sonatas, in C minor and in B Flat.

A capacity house turned out to hear Jeanette MacDonald in recital at the Mosque Theatre. So well did the soprano please her auditors that no less than eight encores were required before the crowd of 3,500 would consent to call it a day. The program was of varied character, including arias by Massenet and Gounod, several folk songs, a group in French, and lighter numbers. Stuart Ross was at the piano.

The annual Institute of the Griffith Music Foundation, presented in cooperation with leading music educators through the state, took place recently. The morning was devoted to seminars, the directors of which were Isidor Philipp for piano, Hans Letz for violin, Queena Mario for voice, and Aaron Copland for com-

position. In the afternoon, following the showing of 'The Maestro' and 'They Shall Have Music,' there was a panel discussion of 'Wartime opportunities for youth in music,' attended by student representatives from northern New Jersey high schools. Thomas Wilson presided, and the members of the panel were Patricia Travers, Edna McEachern, Paul Oliver, and Paul Herfurth.

Among the offerings planned for the near future by the Griffith Foundation, of which Mrs. P. O. Griffith is president and Harry Friedgut, managing director, are in addition to Mr. Schnabel, the Ballet Theatre, Nov. 11, with a special afternoon performance for children; Marian Anderson, Dec. 9; and Jascha Heifetz, Jan. 6.

PHILIP GORDON

GEE SERIES OPENS

Winnipeg Course Launched by Amaya, Glenn and Dudley

WINNIPEG, MAN., Nov. 5.—The thirty-first series of concerts sponsored by Fred M. Gee of Winnipeg began with the appearance of Carmen Amaya and her company in Winnipeg Auditorium on Oct. 22. Carroll Glenn, violinist, and John Dudley, tenor, were heard in joint recital on Oct. 28. Still to appear are: Claudio Arrau, Nov. 9; Jaroff's Don Cossack Chorus, Nov. 25; Richard Crooks and William Primrose, Jan. 13; John Charles Thomas, Dec. 2; Marian Anderson, Jan. 29; Robert Casadesu, Feb. 22; Dusolina Giannini, March 8; the Minneapolis Symphony, Dimitri Mitropoulos, conductor, on March 22,

in two concerts, and Albert Spalding, March 31.

Mr. Gee will also present the Don Cossacks in Brandon, Regina and Saskatoon. The Carmen Amaya Company will appear in Regina under the same management. Mr. Gee's Edmonton series, completely sold out to subscribers at the Spring ticket sale, includes Miss Glenn, Mr. Arrau, the Don Cossacks, Mr. Crooks, Mr. Primrose and Miss Anderson.

The Women's Musical Club of Winnipeg, Mrs. W. S. Collum, president, began its forty-fourth season by presenting Mr. Primrose and Arthur Benjamin, pianist, on Oct. 19, followed by Rose Dirman, soprano, on Nov. 2. To come are Dorothy Neiger, American dancer, Dec. 7; Ross Pratt, pianist, Jan. 4; Clement Williams, baritone, Feb. 1. Five additional programs will be given by Winnipeg artists.

M. A. B.

'TRAVIATA' OPENS CLEVELAND SERIES

Brudno Association Marks Tenth Anniversary—Re- citalists Welcomed

CLEVELAND, Nov. 3.—Mrs. Emil Brudno is presenting the tenth anniversary season of her celebrity series, the Cleveland Civic Concert Association. A performance of 'La Traviata' by The National Grand Opera Company was the opening event on Oct. 23, in Public Music Hall. A large audience greeted Giorgio D'Andrea's singers with cordial applause.

The orchestra was largely recruited from the Cleveland Orchestra. The principal roles were capably sung by Annamary Dickey, Ruth Clarson, Francis Perulli, Jess Walters, Ludovico Oliviero, and Wilfred Engleman. Mr. Walters was enthusiastically applauded at the close of the second act for his excellent portrayal of the elder Germont. Gabriele Simeoni conducted with skill and authority.

The initial concert in the Sunday afternoon series presented in Wade Park Manor by Mrs. Brudno, was the highly successful debut on Oct. 18, of a young coloratura soprano from New York, Georgette Michel, who demonstrated a rare combination of beauty and control of a lovely natural voice.

The second concert of this series was given by G. Aldo Randegger, New York pianist, on Oct. 25. Mr. Randegger included a number of his own compositions. Several were designated as readings from his opera, 'Via Pacis'.

Jeanette MacDonald, soprano, appeared in a recital in Public Music Hall on Oct. 19. The event was sponsored by the Alumnae Association of Flora Stone Mather College of Western Reserve University.

The Sunday afternoon organ recitals in the Garden Court of the Cleveland Museum of Art, were resumed after the summer recess, on Oct. 4. The program, which will be repeated each Sunday during October, consisted of music by Bach and Franck, and was played by Walter Blodgett.

WILMA HUNING

Bacevicius Plays in Washington

Vytautas Bacevicius, pianist and composer, gave a recital at the Car-fritz Auditorium at the Jewish Community Centre in Washington on Oct. 26. The artist presented a program of modern music including three of his own works: Sonata No. 1 Op. 4; 'Meditation', and Capriccio. He also played music by Debussy, Scriabin, Falla, Chopin, Tcherpnin and others. Mr. Bacevicius will play in recital in Brooklyn, N. Y., on Nov. 22 and in Town Hall on Jan. 24.

PELLETIER APPOINTED TO POST IN QUEBEC

Metropolitan Conductor Will Head Conservatory in Canadian City

Wilfred Pelletier, Canadian conductor at the Metropolitan Opera House, has been appointed head of the Quebec Conservatory of Music and Dramatic Arts. The appointment will not interfere with his duties at the Metropolitan. He came to the Metropolitan as assistant conductor in 1917 and was advanced to full conductorship in 1932. He also conducts the Auditions of the Air.



Wilfred Pelletier

He has appeared as guest conductor with the Chicago, Cincinnati, Detroit and San Francisco Symphonies, the Los Angeles Philharmonic and others. In 1935 he founded the Bach Festivals of Montreal, his native city, and since 1938 has been artistic director of the Concerts Symphoniques of that city.

Farrell Sings in 'La Bohème' in New Haven

NEW HAVEN, Nov. 5.—Marita Farrell, soprano of the Metropolitan Opera, sang the part of Mimi in 'La Bohème' for the first time, on Oct. 28 at the Schubert Theater with the National Opera Company, Giorgio D'Andrea, director. Other leading roles were sung by Eugene Conley, as Rodolfo; Giovanni De Surra and Pompilio Malatesta. Frank Rioggi conducted. The performance was very successful and drew a capacity audience.

Leach Heads NCAC Publicity

Publicity and promotion for the National Concert and Artists' Corporation Concert Division artists was recently placed under the direction of Richard Leach. Marks Levine is director of NCAC.

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New York Concerts

(Continued from page 27)

folk character, scarcely lend themselves to extended development. The violinist made Beethoven's 'Spring' Sonata sound really springlike and her Bach was virile in tone and clear in outline. Though the works which made up the final group on the program were of no particular importance, they were brilliantly performed. Mr. Lanner's were admirable. S.

New Friends of Music

New Friends of Music. Coolidge Quartet (William Kroll, Leon Rudin, David Dawson, and Naoum Benditzky); Hortense Monath, pianist. Town Hall, Oct. 25, afternoon:

String quartets in D, Op. 76, No. 5; and in F, Op. 3, No. 5.....Haydn
Quintet for piano and strings, E Flat, Op. 44Schumann

A near-capacity audience was on hand to welcome the reconstituted Coolidge Quartet and Miss Monath in the opening event of the New Friends series, which is devoted this season to the works of Bach, Schumann and Haydn and is dedicated to the memory of the late Emanuel Feuermann, distinguished cellist. The two pithy examples of Haydn classicism disclosed without question the individual as well as the collective musicianship of the ensemble, which scored high in good intonation, equitable balance between parts and the all-important sense of fusion where musical ideas, tonal quality and like matters are concerned. It may have been overconcentration on these points that detracted from a full spiritual realization of the music which was not always in evidence. Music-making of a higher order developed with the lyrical Schumann piece and the advent of Miss Monath, who gave of her best in this lyrical masterpiece. E.

Ella Belle Davis, Soprano

Ella Belle Davis, a Negro soprano of unusual ability, effected a highly promising debut in the Town Hall on the evening of Oct. 25, with Helmuth Baerwald at the piano. The singer displayed a well-placed voice of charming quality, excellent breath control and usually, if not invariably, an interpretative sense of a high order. Her delivery of Strauss's 'Die Nacht' and 'Ständchen' was excellent, especially that of the latter. Violetta's scene from the first act of 'La Traviata' had its moments of charm and was vividly sung and interpreted. It was in Bachet's 'Chère Nuit' that her best effects were made. The song demands every type of tone and every shade of dynamics, and these Miss Davis brought to bear with the most happy results. Throughout the program the singer



Ella Belle Davis



Roman Totenberg



Roland Hayes



Sari Biro

Roman Totenberg, Violinist

Roman Totenberg devoted his violin recital in Town Hall on the evening of Oct. 26 to an illustration of the art of bowing and the most important changes of style in violin playing from Bach to the present. His program ranged from the Concerto in A Minor by Bach, in which he had the assistance of Herman De Grab, harpsichordist, and the WQXR Quintet, to Ravel's 'Tzigane', including on the way Mozart's Sonata in E Minor (K.304), Paganini's Concerto in D Major in the Wilhelmj version, Debussy's Sonata in G Minor, and works by Brahms-Joachim, Schubert-Goehr, Wieniawski and Robert Russell Bennett. Mr. Totenberg is an artist of the purest taste, as his fine performances at this recital bore witness, and if his technical powers do not amount to wizardry, they are of a high and brilliant order. Albert Hirsh was the able accompanist. S.

Roland Hayes, Tenor

Three song cycles of more than ordinary interest composed the program offered by Roland Hayes, Negro tenor, in one of the 'Concerts at Nine' series in the New York Times Hall on the evening of Oct. 26. Most attractive, in point of novelty, was 'Eight Epitaphs' by Theodore Chanler, based on poems by Walter de la Mare, and 'Triptych on the Life of Christ' a series of spirituals arranged by Percival Parham and Mr. Hayes. To these were added the 'Dichterliebe' of Schumann. A distinguished elder among the musical artists of his race, Mr. Hayes brings to his performance a wealth of solid musicianship and scholarly perception. Moreover, he is a master of diction, of which striking evidence was to be observed in the Schumann Lieders. These considerations overshadowed his vocalism which suffered limitations in range and adequate breath support. Reginald Boardman was the able accompanist. E.

Sari Biro, Pianist

In her third annual recital at Town Hall on the evening of Oct. 27 Sari Biro, the young Hungarian pianist, again displayed a praiseworthy technical command, with rippling fingerwork of charming effect in soft rapid passages, a sensitive responsiveness to lyric phrases and delicacy and grace in the treatment of poetic sections. She was at her best in such things as

BLACKOUT FAILS TO HALT MUSIC IN VALLEJO, CAL. Despite Restrictions Due to the Proximity of a Big Navy Base, the Civic Music Association Increased Its Membership. At the Opening Dinner Meeting Were (Left to Right), George Stinson, 'The Singing Cop', Margaret M. Musso, Association Secretary; Douglas Beattie, Bass, Who Was Guest of Honor; Muri Springsted and John J. Bradley, President



Koontz & Rogers

Chopin's Andante Spianato and Polonaise in E Flat, the added Chopin 'Berceuse', apart from some disturbing rhythmic agitation in the middle, the tender Brahms Intermezzo in B Flat Minor and a Dohnányi group.

As she is essentially a player of the more feminine graces rather than one of dramatic scope, Beethoven's Sonata, Op. 111, was not a very judicious choice. But the several movements of Bach's Partita in C Minor were fluently and cleanly articulated and Prokofiev's 'Diabolical Suggestion' was crisp and dashing, while the Brahms Intermezzo in C was made prevailingly staccato, although not so written, and Debussy's 'Soirée dans Grenade' seemed to be a foreign idiom. C.

Claudio Arrau, Pianist

Claudio Arrau, making his third appearance here in recital at Carnegie Hall on the evening of Oct. 28, made a more impressive disclosure of his

very considerable technical prowess and produced a greater range and beauty of tone than on any previous occasion. The Chilean pianist's predilection for Schumann was again attested by the romantic glow in which he enveloped the various sections of that composer's rarely heard 'Humoresque', Op. 20, in a reading of keenly penetrative insight.

This romantic spirit had already hovered, albeit somewhat too closely, over Mozart's Sonata in G, played with a wealth of delectable nuance, but too elastic rhythm, and the quieter of the Handel-Brahms Variations. After a too deliberate enunciation of the theme the more vigorous of the variations, however, were set forth with sharply defined contours and a dynamic vitality that engendered a growing spirit of excitement up to the culmination in a masterly exposition of the Fugue. The program closed

(Continued on page 31)

The tremendous ovation accorded Arturo Toscanini's magnificent performance of George Gershwin's "Rhapsody in Blue", has prompted us to present a complete listing of the published arrangements of this distinguished American composition. Harms, Inc.

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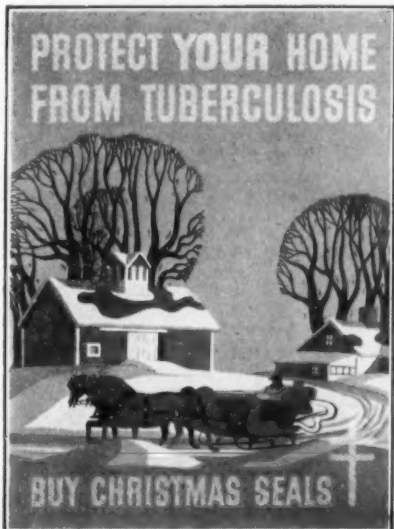
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NEW MUSIC: Solo, Choral Novelties and Yuletide Works Issued

MANY YULETIDE NOVELTIES FROM DIFFERENT SOURCES

A LITTLE Christmas song for solo voice of melodic charm and appealing simplicity in the treatment of the text is 'Small Jesus', with both words and music by Beatrice Fenner.

The melody line moves freely and gracefully within the compass of one octave, in the key of E flat. It is issued by Fenner Publications.

To its already impressive list of distinctive music for Christmas the Galaxy Music Corporation has added 'The Wise Kings Three', by T. Frederick H. Candlyn, for either two sopranos and alto, two sopranos, or soprano and alto. This is a melodically fine and harmonically flavorsome setting of a good text by the early 16th Century Parady Ames.

A Christmas novelty of outstanding character as regards its extended scope, its melodic style and its expert writing is 'A Christmas Journey' for three-part women's chorus by Harry R. Spier, who has written the text as well as the music. There are several happily contrasted changes of mood and the melodic line of the main part lends itself well to the chiming of bells that parallels it in the accompaniment. There are joyous exultation, nobility and breadth of treatment in this unusually imaginative work. It is published by J. Fischer & Bro., as is also 'Yuletide', a harmonization and arrangement for mixed chorus by Deems Taylor of two Christmas songs from the province of Badajoz, Spain. This adroit arrangement by Mr. Taylor, who has supplied an English version of the texts, and who has caused the first song to move smoothly into the second, provides an effective novelty of piquant interest.

Carl Fischer publishes an arrangement by Orrie Lee of Robert MacGimsey's 'Baby Sleeping in a Manger' for four-part chorus of mixed voices. The attractive little MacGimsey song based on an old Negro melody emerges as a Christmas choral work of touching effect.

The Oliver Ditson Company issues a Christmas anthem by William S. Nagle for mixed voices entitled 'Long, Long Ago', which has a charming grace of line. It is distributed by the Theodore Presser Company, which publishes 'The Crib', with both words and music by Charles H. Heller, a little carol of tender appeal, for mixed voices.

A novelty for which widespread popularity seems inevitable is 'The Sheep Lay White Around' by R. Deane Shure, a Christmas dialogue for junior and senior choirs, introducing with telling effect three familiar Christmas hymn tunes, 'Antioch', 'Christmas' and 'Mendelssohn', and culminating in a series of climactically exultant 'Hallelujas'. It and excellent arrangements by Robert Elmore and Robert B. Reed of two 17th-18th century carols of uncommon charm, the Tyrolean 'Long Years Ago in Bethlehem' and the Silesian



Abram Chasins

Harry R. Spier

'Carol of the Wind', are publications of J. Fischer & Bro.

In the instrumental field the same firm has issued fine arrangements for viola or cello and piano by Harvey Gaul of Two Ancient Noels ('The Virgin and the Shepherds' and 'The Annunciation of the Virgin'), both contained within one cover, and an appealing and resourcefully written 'Christmas Candle-Light Carol' for the organ by Alfred H. Johnson.

'Shepherds on the Hill', a transcription of a Greek folksong by Jessie Newgeon Hawkes arranged by Clarence Dickinson and supplied with an English text by Helen Dickinson, is a carol of distinctive charm for women's voices in three parts, with solos. It and an impressively effective organ piece by Harvey Gaul, an arrangement of 'Moravian Morning Star', as sung and played in the Lehigh Valley by the Moravian children on Christmas Eve, are published by the H. W. Gray Co.

Then the Theodore Presser Co. has issued in separate form the lovely 'Virgin's Lullaby' for contralto solo with soprano and alto chorus from 'The Infant Holy' by Louise E. Stairs, and a cantata for the volunteer choir, 'O Little Town of Bethlehem' by Lawrence Keating, with text by Elsie Duncan Yale. This is a work of eleven fluently melodic numbers, with well-devised recitatives. The choruses are well written and the solos for each part are rewarding. The performance-time is forty-five minutes.

NEW CHASINS PIANO PIECE AND AN AIRMAN'S SONG

THE first piano work to come from the pen of Abram Chasins in the last four years has just been published by J. Fischer & Bro. Bearing the title, 'Narrative', and the explanatory sub-heading, 'Remembrance of Things Past', it is a piece of a character not frequently met with among composers of today while being an unmistakable product of present-day musical thinking. It is not only marked by pronouncedly individual thematic material but it is written with all the composer's characteristically fluent harmonic freedom and resourceful coloring.

In one movement, nine minutes in length, it covers a wide range of mood, opening and closing in one of

gently nostalgic memory and in the interim vividly reflecting various emotional and dramatic experiences. It is planned with structural logic, and pianistically it is essentially grateful, providing broad opportunity both for bravura virtuosity and for more songful playing. A work of charm and brilliant effectiveness, it will undoubtedly find its way into many programs.

The same publishers have also brought out a noteworthy new song entitled 'High Flight' and contributions to the literature of the organ by Joseph Bonnet and Philip G. Kreckel. 'High Flight' has an especially fine, nobly conceived poem by John Gillespie Magee, Jr., of the R.C.A.F., who lost his life in the Battle for Britain, and a worthy, imaginative setting by Joseph M. Hopkins that faithfully reflects its various moods in music of expansive and stimulating effective lyricism with soaring, long-breathed phrases. Appropriately it is written for high voice, and with its timely significance it should meet with immediate and widespread response on the part of singers and audiences.

For the organ Joseph Bonnet has made a notable new edition of Liszt's 'Weinen, Klagen' Variations on the basso continuo of the first part of the cantata of that name and of the 'Crucifixus' of the B-Minor Mass by Bach. Although written originally for organ Liszt's own transcription of it for piano is more widely known. In this fine new edition of it for its original instrument details from the piano version have been borrowed by Mr. Bonnet to give the work a richer sonority.

In his 'Melodia Sacra', Op. 50, Philip G. Kreckel has compiled and arranged twenty organ pieces in mode and rhythm of Gregorian chant in a praiseworthy attempt to provide practical organ music in which the diatonic or modal style and free rhythm of Gregorian Chant are preserved. These twenty short compositions founded upon the ecclesiastical modes that have no relationship to the modern major or minor scales, are pieces of singular liturgical beauty and charm and in his foreword the arranger has provided helpful general directions as to their treatment.

SOLO AND CHORAL NOVELTIES IN GALAXY'S LATEST SHEAF

NOVELTIES from the Galaxy Music Corporation embrace three songs and a sheaf of choral works that measure up completely to the established standard of the firm. 'Joy, Shipmate, Joy!' by Leroy Robertson, is a setting of expansive sweep of a Walt Whitman poem, a setting of ringing exultation that builds up to a thrilling climax on the last page. It is written for high voice.

'Grey Skies' by Harvey Gaul, with a poem by Austin Shirley, is a fine song of broadly curving melodic contour and richly sonorous accompaniment, demonstrating once more the characteristically untrammelled craftsmanship and sureness of touch of the composer. It is issued in two keys, for high and medium voice. Then Stewart Wille has made an adroit and artistically tasteful arrangement of the Prayer, 'Lord Almighty God', from Tchaikovsky's 'Moscow Cantata' as an uncommonly effective sacred solo for medium or high voice. Mr. Wille has made the English version of the Mal'kov text himself.

In the choral realm there is a loftily conceived and resourcefully worked out setting by George Mead of Walt Whitman's 'City of Ships', a poem that as a pervasively patriotic expression could have been written just as appropriately today. The work is designed for four-part chorus of men's voices. In 'Glory' ('Marching in the

Clouds with God') Charles Wakefield Cadman has written an inspirational chorus of compelling swing and spirit for women's voices in four parts. The poem is by Edward Lynn. The familiar 'Salutation of the Dawn' from the Sanskrit has been given a beautiful setting for four-part men's chorus by Harvey Enders. Planned and developed with imposing breadth of style and choral treatment, it gives new forcefulness to the text.

A march-like chorus of individual and appropriate effectiveness for four-part men's voices is 'The Ancient Hills' by David Monrad Johansen as edited by Marshall Bartholomew, while Nicholas Douthy has made a charming arrangement for women's voices, with contralto solo, of the old Scottish cradle song, 'Sleep Well, My Child', which inspired Brahms's piano intermezzo, Op. 117, No. 1. Richard Kountz has now arranged his delectable little "ceramic tragedy", 'The Little French Clock', for two-part chorus of women's voices, and Boris Levenson has made a choral version of exhilarating effect of the gay Russian folksong, 'The Sleigh Ride', for mixed voices unaccompanied.

As for sacred music, in 'Every Gift Is from Above' Claude Means has made a setting of fine dignity and impressive effect of words from St. James, while Channing Lefebvre has transcribed 'Sheep May Safely Graze' from Bach's Cantata No. 208 for four-part men's chorus with expert skill and judgment.

KREISLER COMPOSITIONS ISSUED IN COLLECTIONS

ORIGINAL pieces and arrangements by Fritz Kreisler are being assembled in collections of conveniently handled size by Charles Foley, who has just issued two for violin and piano and one for violin, cello and piano.

The first of the albums of violin and piano pieces contains Mr. Kreisler's own 'Syncopation', his 'Aucassin and Nicolette' and 'Toy Soldiers' March' in the first position, his transcriptions of the Negro Spiritual Melody from the Largo of Dvorak's 'New World' Symphony and Foster's 'Old Folks at Home', and simplified versions of his 'Caprice Viennois', 'Miniature Viennese March' and Rondo on a Theme of Beethoven's.

In his second collection are to be found his Allegretto in the Style of Porpora, his Romance, Op. 4, his Paraphrase on Two Russian Folk-songs (one being the Volga Boat Song), his 'Aubade Provençale' in the Style of Louis Couperin, his Study on a Choral by Stamitz for violin unaccompanied, his 'Preghiera' in the Style of Martini, and his arrangements of Rimsky-Korsakoff's 'Dance Orientale', Tchaikovsky's 'Humoresque', Schubert's F-Minor 'Moment Musical', Chopin's D-Major Mazurka, Op. 33, No. 2, a Friedemann Bach Grave, and Queen Liliuokalani's 'Aloha Oe'.

The book of ensemble pieces for violin, cello and piano consists of arrangements of an Andante and a Minuet by Beethoven, Bizet's 'Agnus Dei', the 'Farewell to Cucullain' (Londonderry Air), 'O Sanctissima' by Corelli, the 'Nina' air long attributed to Pergolesi, and Mr. Kreisler's 'Syncopation' and 'Miniature Viennese March'.

Then for the benefit of piano students of modest technical attainments the Foley house has published well-made easy arrangements for two pianos of the violinist's 'Liebesfreud' and 'Liebesleid' by Guy Maier and a well-planned simple arrangement for piano solo of his 'Schön Rosmarin' by Leila Fletcher.

Outstanding among Recent Christmas Songs

Little Bells Through Dark of Night..... Richard Kountz
(Carol of the Sheep Bells) high and low

There's A Star in the Sky!.....med.-high..... Horatio Parker

Joy to the World!.....high..... Powell Weaver

Christmas Eve.....3 keys..... Richard Hageman

I Heard the Bells on Christmas Day med.-low Mark Andrews

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Why Can't Opera Be Grand?

(Continued from page 12)

most lilting and beautiful "singing language" is Italian. But that takes us back to the original question. Is sound without meaning, however beautiful, as interesting as sound with meaning? There is only one answer to this question and the public have been making it for years. They have stayed away.

The strongest argument against opera in English is that it has never been successful. This seems a pretty conclusive argument until you examine the texts of the translations that have been made. You can't take a libretto that was written by a great dramatic poet and have a hack translator do it justice. The English adaptations must be made by craftsmen who are themselves sensitive enough to drama and poetry to write an adaptation worthy of the original. When this is done, and done well, opera will be popular.

My last suggestion would be a radical alteration in the business management of operatic companies. Too great a number of artists under contract for the season sing too seldom. The public must pay a high price for its seats for a single performance because the opera company is not just paying the cast that is singing on that night. They are paying dozens of others who are contributing nothing to that performance. This static overhead carried against each presentation is more than can be borne, and is economically unsound. More attention should be paid to the scheduling of performances so that too many sets of singers are not kept idle on the company's payroll.

If opera could be managed so that the public's normal support would be enough, it would not be dependent on a few wealthy subscribers. The subscription system creates evils like this: some operas, like 'Carmen' and some of Puccini's works are almost certain sell-outs. The wise thing to do would be to play these pieces often, to satisfy the natural demand for them. But the Thursday night subscribers don't want repetition—so on only one Thursday a season can you do 'Carmen'. The same for Tuesday, Friday, or any other subscription night. The subscribers are not wrong

in demanding variety for their money. But grand opera is wrong when it is so produced and so managed that it is dependent on subscribers.

There are all kinds of unnecessary extravagances around an opera house. I saw it when I worked with my father, during his reign at the Manhattan Opera House, and I know it exists in all other grand opera companies. I know it is not easy to cure these faults. The artists are difficult to handle. The task of co-ordinating all the departments of an opera company is gigantic. But these problems must be solved more efficiently if opera is to survive. The awful truth is that no opera company in America has ever succeeded financially! If you delve into this gloomy history you will find dismal records of Montross's season of opera at the Richmond Hall Theatre which collapsed after thirty-five performances in 1832. Thereafter the Italian Opera House was built at Church and Leonard Streets in New York. Its impresario was Lorenzo Da Ponte. The enterprise wound up with a nice round deficit. As a matter of fact, at this time there was opposition from English ballad operas as well as German, French and Italian operas sung in English. Maybe the naive folk of old New York had more sense than we have!

Ten years later came Ferdinand Palmo, who, like my father, was one of the few men adventurous enough to enter opera as an independent, unendowed impresario. He remodeled Stoppani's Arcade Baths, on Chambers Street, and opened his opera season there in 1844. One night, a year later, the musicians stopped playing right in the middle of the performance. They wanted to be paid. Palmo rushed to the box-office to get the night's receipts. A deputy sheriff had already attached them.

Academy of Music Efforts Fail

So on, down through the years, one enterprise after another has tumbled. The Academy of Music at Fourteenth Street was the leading temple of opera in America, from 1854 to 1883, when the Metropolitan opened. But one manager after another failed to make opera pay; Mapelson, Hackett, Maretzek, Strakosch, Ullmann—all went down in successive repetitions of the same old floods of debts, snobbery, smugness, lack of originality, bad business management, and artistic laziness that has marked and cursed grand opera. It has continued on down to the present. The Metropolitan ended its first season fifty-nine years ago with a deficit of a half-million dollars, and has galloped on merrily in the red most of the time since. My father, Oscar Hammerstein, tried again and again to float opera ventures in New York and London. He made fortunes as an inventor and as a theatrical producer and at four different periods of his life became insolvent as a result of his opera ventures. He always came back for more. Someone has said the desire to be an operatic impresario is a disease. He had it. But I don't blame him. It's an exciting illness.

I can't help thinking that one might pull through it if certain precautions were taken. If the patient were not attended by so many bad doctors and nurses—the snobbish music patron, the unimaginative tradition-bound director, the dilettante critic, the spoiled singer—it might pull through. Summon some new, level-headed physicians, doctors brave enough to edify an interminable "death scene", call in some brave nurses who would cut some of these recitative passages where singers are asked to warble prosaic lines. "Pass the salt," "hold my horse, lad," "a letter just came for you, Madame"—such lines as these, if needed in the plot, should, I think, be delivered without benefit

of a seventy-piece orchestra. And how about cutting twenty-minute intermissions down to ten? And not taking fifteen bows after every curtain?

Now I would like to see some of these things tried! What an important role opera could play in national culture if it were made palatable to the public! And how easy it would be to achieve this if the producers would make up their minds that the way to do it is to improve the artistic merit of their presentation. The public is far ahead of them, not behind them. They'd support opera if opera was truly grand.

Why Not Czech Operas?

(Continued from page 24)

version (I assume the vote would be against employing the German text Mr. Walter used in Vienna) and, incidentally of atoning for some of the sins of the 'Bartered Bride' one. Produced as Bruno Walter could produce it, 'Dalibor' should be an honor to the Metropolitan and a very sizeable feather in its cap.

I have spoken of Smetana operas. But there is also Dvořák. I have no statistics at hand but I am willing to wager that not a single opera of Dvořák's has ever been produced in this country, which, not without cause, assumes a kind of proprietary claim to him. I myself have seen only three operas of this master's eight—'Jacobin', 'Armidia' and 'Rusalka'. If the first two contain great things it is the third—and most popular—which I should like to see acclimatized here. For it is Dvořák at his peak—greater, even, I am inclined to say than in the 'New World' Symphony.

'Rusalka' Is Good "Theatre"

'Rusalka' is based on a romantic fairy tale—the story of a water nymph who loves a mortal and suffers tragedy in consequence. Now, there is a definite feeling hereabouts that such elfin fictions do not intrigue the tastes of American operagoers. Folks remember with a yawn Catalani's 'Loreley' and Respighi's 'Sunken Bell'. And 'Rusalka' is of that category. The important difference, however, is that neither Catalani nor Respighi wrote for these operas music of inspiration and consequence. Dvořák did and 'Rusalka' is, in that respect, a horse of a very different color. The composer was profoundly moved by his subject and wove, in his score, a spell of enchantment about it. The work is exquisitely atmospheric and rises, at moments, to real dramatic heights. It is, moreover, exceptionally good "theater," and not without opportunities for poetic spectacles. Besides, Dvořák was good to his singers; at least five find extremely profitable employment in this work.

It would be a handsome gesture of some of these young people now attempting opera here to try conclusions with 'Rusalka'. It would give us, for one thing, a new slant on Dvořák; and, for another, it would acquaint us with an opera far worthier of attention than several now in prospect.

New York Concerts

(Continued from page 29)

with notably brilliant performances of Bartók's 'Allegro Barbaro', Debussy's 'L'isle joyeuse', Poulenc's 'Capriccio Italien' and even Liszt's faded Ballade in B Minor, which paved the way for more Liszt, and then more, in the extra numbers added. C.

Egon Petri, Pianist

Though he possesses one of the most comprehensive piano techniques of the day, Egon Petri, who gave a recital in Carnegie Hall on the evening of Oct. 30, never sinks to the



Egon Petri

Claudio Arrau

level of sensationalism. He approached each work on his highly varied program with deep earnestness and with a musical wisdom which was in many instances wasted on the music he had chosen to play. The four familiar Bach-Busoni Chorale-Preludes which opened the evening were eloquently done and in the Arietta of Beethoven's Sonata in C Minor, Op. 111, Mr. Petri played with surpassing mastery and insight. At the other end of the scale of musical values were his brilliant performances of the incredibly bad 'Carmen' Fantasy of Busoni and Liszt's tawdry 'Ricordanza' and F Minor Etude. Not even Mr. Petri's art could make them sound like good music. The ingenious arrangement by Tausig of Schubert's exquisite Andante and Variations, originally written for piano duet, should be heard oftener. In this, as in the Prelude, Aria and Finale of Franck, Mr. Petri was at his best. He was generous with encores. S.

Fritz Kreisler, Violinist

Carl Lamson, accompanist. Carnegie Hall, Oct. 31, afternoon.

Concerto in A Minor, No. 1;
Partita in E No. 3.....Bach
Concerto in E Flat, No. 6 (K. 268).....Mozart
'Marguerite' ('Albumleaf') ..Rachmaninoff-Kreisler
ScherzoTchaikovsky
HabaneraRavel-Kreisler
'La Fille aux cheveux de lin' Debussy-Hartmann
'Viennese Fantasia'.....Kreisler
(First performance in New York)

A standing tribute from a capacity audience greeted Mr. Kreisler on his first appearance in New York since he was struck down by a truck on Madison Avenue in April 1941. Reports that the beloved violinist had lost none (Continued on page 32)

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New York Concerts

(Continued from page 31)

of his skill had come from his recitals in other centers but it was good to verify it at first hand.

The incomparable purity of Kreisler's tone was very much in evidence in the Andante of the Bach Concerto; the charm of his phrasing and the clarity of his style found each movement rewarding. The Partita, with added piano part by the virtuoso, was even more beautifully played. The accompaniment was unnecessary, but did not interfere with Mr. Kreisler's sensitive reading, especially in the Loure and the popular Gavotte.

It was the Mozart Concerto that made the afternoon particularly memorable. The Andante, one of the composer's most graceful for the instrument, was exquisite in Mr. Kreisler's performance. There were moments in the Allegro and Finale when the tone was a shade sharp, but the bowing was masterful; the style refined. The Viennese Fantasia proved violinistic and tuneful, and the audience received it with enthusiasm. K.

Conrad Thibault, Baritone

Conrad Thibault, well-known to radio audiences, who has already sung twice in the Town Hall, reappeared there on the afternoon of Nov. 1. The program was chosen with an eye for

variety and was, for the most part, well presented. Mr. Thibault's voice is smooth and well placed in its middle registers, but in its high one, there were frequent dry tones less soothing to the ear. A well-nigh perfect enunciation in three languages added much. Chapuis's 'Complainte de la Glu' and Cui's 'La Statute de Tsarskoé-Tselo' were the best pieces of interpretative singing of the afternoon. Tonally, Malashkin's 'O Could I express in Song' was the best. The grimness of Mussorgsky's 'Death, the Commander' eluded the singer. An unfortunate lack of bodily repose detracted greatly from the effect of the entire program, but Mr. Thibault's singing was always of a high order. Alderson Mowbray provided accompaniments of unusual excellence. H.

New Friends of Music

New Friends of Music. Coolidge Quartet; Luboshutz and Nemenoff, duo-pianists. Town Hall, Nov. 1, afternoon:

Quartet, Op. 71, No. 1.....Haydn
Andante and Variations for two pianos, Op. 46; 'Bilder Aus Osten', 6 Impromptus for piano, Op. 46.....Schumann
Quartet, Op. 20, No. 4.....Haydn

While a program composed entirely of the works of Haydn and Schumann hardly provides sufficient ballast for a fully rigged concert, there were moments of considerable interest, especially in the Schumann piano music. The Andante and Variations are familiar enough, too familiar to those who are constitutionally allergic to the variation as a musical form. But the six "oriental" Impromptus which virtually are never played publicly were delightful reminders of the romantic naïveté and Ländlerish tunefulness which are the essential Schumann. The pianists approached the music affectionately and gave it an appropriately lyrical performance. There is no longer anything to be said in praise or blame of the Haydn quartets, but it can be noted that the Coolidge ensemble treated them with grace, fluency and a better sense of style than was to be observed in their last essay in this series. E.

Tapia Caballero, Pianist

Tapia Caballero of Chile made his New York debut in recital at Town Hall on the evening of Oct. 16 with a program that opened with three Scarlatti sonatas, followed by Mozart's Sonata in F (K.332) and Beethoven's Sonata in E Flat, Op. 31, No. 3. There followed a Sonatine by Roussel, six Preludes by Debussy, two 'Tonadas' by the Chilean Allende and Falla's 'Fantasia Baetica'.

A conspicuously well-schooled finger facility made light of technical difficulties and, coupled with a substantial sense of the colorfully pictorial, enabled the newcomer to give a vivid delineation of the Debussy 'Feux d'artifice', his finest achievement of the evening. He also played 'La puerta del vino' effectively, while his somewhat brittle tonal approach was less well adapted to the other Debussy pieces. The playing of the earlier works was marked by musicianly understanding, but at the same time a too inflexible rhythm and none too much tonal beauty or sensitivity of nuance. C.

Bernardo Segall, Pianist

Bernardo Segall, Brazilian pianist, gave the first of three sonata recitals at Town Hall on the evening of Oct. 12. His program consisted of the Schubert Sonata in A, Op. 120, the Chopin in B Minor, Op. 58, the Beethoven in D Minor, Op. 31, No. 2, and Ravel's Sonatine.

The recitalist's well developed digital facility was displayed to particular advantage in the Scherzo of the Chopin Sonata, while the last movement of the Schubert work was delivered with special grace. Musical responsiveness characterized all the playing,



Fritz Kreisler

Conrad Thibault

in fact, but there was little differentiation in the style of the different works and the emotional essence of the music was not very deeply penetrated or projected. C.

Nina Quartin, Soprano

Nina Quartin, heard in the Town Hall three years ago, reappeared in the same hall on the evening of Oct. 13, in an all-Russian program. Billed as a lyric-coloratura soprano, the singer's best work was in the lyrical part of her program and arias from 'Russlan and Ludmilla' and 'The Fair at Sorochinsk' were less interesting than songs by Rachmaninoff and Mussorgsky. Dargomizhky's 'Drifting Clouds' was especially well sung and Tchaikovsky's 'I Would that My Love', also. Throughout the recital the singer's interpretative gifts proved of a high order and they received full appreciation from the large audience. Excellent accompaniments were played by Ivan Basilevsky. D.

Helen Alexander, Soprano

An interestingly variegated program was presented with distinctive style by Helen Alexander, soprano, assisted by Francis Flanagan, violinist, and Alderson Mowbray, pianist, in Carnegie Chamber Music Hall on the evening of Oct. 29. Miss Alexander sang a group of early classic songs, a contemporary group in English, songs by Bizet, Dupont and Obradors, and an aria from Mozart's 'Il re pastore'. Mr. Flanagan and Mr. Mowbray cooperated in a Handel Sonata and pieces by Suk and Espejo. All were well received by an audience of good size. R.

Byrd Elliot, Violinist

Byrd Elliot, youthful violinist, assisted at the piano by Corporal Brooks Smith, who appeared on the platform in his Army uniform, was heard in

recital in Carnegie Hall on the evening of Oct. 27. The program, which included a Purcell Suite, the Sibelius Violin Concerto and the Sonata in G, No. 1, for piano and violin, by Brahms, proved somewhat ambitious for Miss Elliot's artistic equipment. While her left hand technique was generally sound and cleanly executed, her bow was frequently unruly and detracted considerably from otherwise sturdy playing. Mr. Smith was an able accompanist. E.

Maxim Schapiro, Pianist

Maxim Schapiro, a Russian pianist now living in California, reappeared in recital at Town Hall on the afternoon of Oct. 25, disclosing a finger touch of uncommon sensitiveness and velvety beauty, with which he invested the Haydn Sonata in E Minor with much charming nuance. Unfortunately there was neither any sparkle where required in it nor sufficient propulsive vitality to prevent the pall of likeness and dullness from settling upon the subsequent numbers. There was practically immaculate articulation, as well as suavely beautiful tone, in Bach's Chromatic Fantasy and Fugue, eight Chopin Etudes and Prokofiev's Second Sonata, but little sense of essential style or vividness of projection. C.

DOROTHY BAKER, soprano, Town Hall, Oct. 19, evening. Miss Baker has been heard frequently in and about New York and is soloist at one of the important Episcopal churches. At her present recital, the voice seemed less sure in production than formerly and well placed high notes alternated with others of less agreeable texture. Around the crucial medium head transition, there was usually a scratchy tone. Her enunciation was poor and almost never understandable. Respighi's 'E se un Giorno Tornasse' was well sung and Brahms's 'Am Sonntag Morgen' equally so. A group of unimportant songs in English closed the program. Gibner King played pianistically good, if sometimes over-insistent, accompaniments. H.

ROSE GOLDBLATT, a young Montreal pianist, was heard in recital at Town Hall on the afternoon of Oct. 24. Her playing of sonatas by Mozart and Beethoven, the Bach-Busoni Chaconne and numbers by Chopin, Gluck-Saint-Saëns, Ravel and Brott revealed commendable technical agility but a purely external approach. C.

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LARGE ENROLLMENT AT EASTMAN SCHOOL

New Students Fill Vacancies Made by Those Entering the Service

ROCHESTER, N. Y., Nov. 5.—What is reported as the largest entering class of the Eastman School of Music of the University of Rochester, Dr. Howard Hanson, director, has started its season's activities. Nearly 200 have been accepted from more than 350 applicants, compensating for the losses sustained in the upper classes due to the draft.

Percentage of boys in the freshman class, which runs usually about fifty-fifty, has dropped to forty per cent.

Because of the amount and quality of ability, the school again will have two student orchestras, senior and junior, each of more than 100 members. These will be under Dr. Hanson and Dr. Paul White. There will also be the Eastman School chorus under Dr. Herman Genhart, and the Symphony Band under Frederick Fennell. Of this band forty-eight members form a marching organization. The school is operating under the enlisted reserve program, most of the boys taking the work set up by the Army, Navy and Marine Corps.

MUSICIANS CHOSEN

Music League to Sponsor Five New Artists This Season

As a result of the recent auditions held by the National Music League in Town Hall for the 1942-43 season, five new young artists have been se-

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lected for the organization's sponsorship list. They are Jean Cabbage and Cynthia Rose, sopranos; Ruth Geiger and Jeanne Therrien, pianists, and Phyllis Moss, pianist-accompanist. Leon Barzin, Paul Boepple and Carl Weinrich were the judges.

Miss Cabbage is at present a pupil of Francis Rogers at the Juilliard Graduate School. Miss Rose is studying voice with Olga Eisner and also is enrolled at the Mannes School of Music. Miss Geiger is a pupil of Josef and Rosina Lhevinne and Felix Salmond. Miss Therrien is a pupil of Carl Friedberg and Felix Salmond, and Miss Moss, a graduate of the Curtis Institute, where she studied with Isabelle Vengerova.

PEABODY ANNOUNCES SCHOLARSHIP WINNERS

Twenty Students from Five States and District of Columbia Are Honored by Conservatory

BALTIMORE, Nov. 5.—The names of twenty winners of scholarships at the Peabody Conservatory, nine of which are for three years tuition, have been made public by Reginald Stewart, director. The winners are from Baltimore, five different states and the District of Columbia.

Three-year scholarships were won by Zelic Klitenic and Lorelle Horning, piano; Raymond Hyson, Mary Louise Waltersdorf and Mary Sauter, voice; Alan Martin and Marian Seidel, violin, and Virginia Kent and Doris Horwitz, school music. One-year scholarship was won by Frank Tucker, bassoon; Cosimo Abato, clarinet; John Burgess, flute; Leigh Martinet, French horn; Margaret Wilson, oboe; Anthony Popoli, trombone; Richard Riehl, trumpet, and Frank Granofsky, tympani. One-year awards were made to Donald Waxman, composition; Doris Kuhn, cello, and Marcia Silverstone, voice.

Mannes Music School Opens

The Mannes Music School opened on Oct. 8 for its twenty-seventh season of continuous activity in the field of developing performers, composers and teachers. To these are offered intensive courses under the guidance of the members of a distinguished artist faculty. Courses such as ear training and theory, composition, instrumentation, conducting, chamber music, orchestras and the opera department, are open to students taking instrumental or vocal lessons outside the school.

New York Studios

Carlotta Franzel, Negro soprano, pupil of Frank La Forge, gave a recital in the auditorium of the nurse's home of the New York Hospital on Oct. 13, offering a program entirely of Mozart arias with Mr. La Forge at the piano. She has been engaged to sing the role of Micaela in 'Carmen Jones', the Negro version of 'Carmen', soon to open on Broadway. Walter Cassel, baritone, engaged by the Metropolitan Opera this season, is a pupil of Mr. La Forge. Emma Otero, soprano, has been engaged for the leading role in 'The Firefly', scheduled for an opening on Broadway in December.

* * *

Effa Ellis Perfield has reopened her New York studio after a Summer spent in demonstrating her Trinity Principle Pedagogy in Syracuse, and Buffalo, N. Y., Grand Rapids, Mich., and at the Chicago Conservatory. On Oct. 21, Mrs. Perfield addressed the Music Teachers Forum in Philadelphia.

* * *

Vernon D. Johnson, pupil of Robert Elmore, organist and composer, of Wayne, Pa., has been appointed organist of St. John's Evangelical Reformed Church in Reading, Pa.



AMONG GOOD NEIGHBORS

Mildred Dilling, Harpist, Demonstrating Before a Music Class at the YMCA Farm Rehabilitation Camp at Tepoztlan Near Mexico City. The Group Includes (Left) Artemio Carranza, Guitarist and Son of General Jesus Carranza, a Nephew of the Late President Carranza of Mexico, and Behind Miss Dilling, to the Left, Her Pupil Nancy Hatch, and to the Right of Her, Mrs. Hatch, Wife of the YMCA Director

Mildred Dilling, harpist, scored an outstanding success in her appearance at the University Club in Mexico City on Sept. 24, for the benefit of the Mexican Red Cross and the Association for the Prevention of Blindness in Mexico. Sponsored by the New American Society of Mexico, as its first public event since its inception, it also marked the first appearance of Miss Dilling in Mexico City and attracted a brilliant audience which included many Mexican government officials, the American Ambassador, George Messersmith and Mrs. Mes-

sersmith, the Chinese and Peruvian Ambassadors, and many other notables of Mexico. The harpist played works by Fauré, Bach, Duphy, Albeniz, Debussy, Prokofieff, Tournier and Renie.

En route from her six weeks sojourn in Mexico, Miss Dilling was guest of honor at the Million Dollar War Bond Luncheon at Indianapolis, Ind., given by the Indiana Women's Committee on Oct. 7. She is scheduled for an extensive tour of the United States and Canada, starting in January.

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War Discovers Wealth of Talent in Australia

New Concert Season Reveals Potential Energy and Positive Achievement of Local Artists — Schedule Expanded to Peacetime Size

By BIDDY ALLEN

MELBOURNE, AUSTRALIA, Sept. 25.

AUSTRALIA'S first concert season since she became a front line base in the Pacific war has revealed the potential energy, and, in some instances, the positive achievements of local talent. Without the 'drawing power' of celebrity artists from overseas the Australian Broadcasting Commission had good reason to doubt the continued success of the series of orchestral concerts arranged annually in each capital city. The innovation of matinee performances—to avoid the discomforts of the 'brown-out'—and the inevitable changes in orchestral personnel due to the military call-up gave further cause for financial and artistic anxiety. So far from realization were these fears, however, that an originally modified syllabus has been extended to peacetime dimensions and additional concerts are under discussion. Plans are also being made for open-air performances of orchestral music to replace many of the sporting activities formerly associated with Spring and early Summer.

The readiness of the concert loving public to support Australian musicians is paving the way for healthy collaboration in the post-war period. Other promising features of the 1942 Winter season were the institution of several chamber music groups, the initiative and resource displayed by the small music clubs and societies and the wholesome disregard of box-office attraction which has resulted in a generally improved standard of program selection. Lunch hour classical programs, Sunday afternoon recitals devoted to seldom heard combinations of woodwind and strings, 'highbrow' concerts for service men and women and their civilian friends, much energetic 'pioneering' by small ballet companies, and improved recognition by the broadcasting authorities of the claims of young soloists have done more to cultivate an eager public response to good music than many conventional pre-war seasons.

Orchestral Highlights

Highlights of the first series of orchestral matinees were the performances, both given in association with the Melbourne Symphony, of Stravinsky's Violin Concerto and Chopin's Second Piano Concerto. Resident in Australia as concert artist and teacher, the French violinist, Jeanne Gautier, was the only overseas soloist in the A. B. C. syllabus. Her analytical and lucid style was admirably suited to the Stravinsky item of which she gave the first performance in Paris under the direction of the composer. The Chopin example was in the gifted hands of a young Australian pianist, Joyce Greer, for whom, when conditions permit, an interna-

tional reputation may safely be predicted. Possessed of dynamic resource beyond the control of most women players, she handles the keyboard with mastery and imagination. Her reading of the Concerto was an artistic milestone in a career which already gives Australia cause for pride.

Thomas Matthews, the distinguished English violinist whose appointment as director of the Malayan Broadcasting Corporation was nullified by the fall of Singapore, arrived in Australia en route for London in time to open the Spring concert season in conjunction with the Sydney Symphony. A superb performance of the Elgar Concerto was the fortunate outcome of this association. An unerring sense of music diction, a viola-like breadth of tone in the middle register, and such reticence in use of accent and climax as permitted the grave eloquence of the music to speak for itself, were among the virtues of a memorable interpretation. The Delius Concerto, played a week later with the Melbourne Symphony, provided Mr. Matthews with less congenial opportunities, but his treatment of the rather diffuse material had authority and the charm of implication.

Boy Prodigy Heard

Corporal Philip Hargreave, who toured the Commonwealth eleven years ago as the South Australian wonder child, has resumed pianistic activity under the Army Entertainment Branch which arranges public concerts for war funds and educational programs in camps. Another boy prodigy, Desmond Bradley, son of two well-known Melbourne musicians, gave his first vio-



Bernard Heinze

Lipnitzki

lin recital last month. Using a full size instrument the seven-year-old performer was in no way abashed by the difficulties of a Handel sonata and Vivaldi Concerto. Of more mature accomplishment, a fourteen-year-old pianist from Adelaide, Alison Nelson, appeared with credit as 'guest artist' with the South Australian Symphony.

Admittedly, the musicians selected by the Australian Broadcasting Commission for the 1942 broadcast series of concerts have differed considerably in talent, but the attempt to distribute opportunities between the states has been honest, while maintaining a reasonable degree of variety in choice of instruments. Bernard Heinze of Melbourne has been chief conductor,

Melbourne, Sydney and South Australian Symphony Orchestras Enlist Soloists—U. S. Army Men Attend Recital by Friedman

and orchestral matinees in each city have attracted large audiences which have given interested and, at times, enthusiastic support to local soloists.

Among the young musicians in the front rank of Australian talent in addition to those already mentioned are Eunice Garland and Marshall Sumner, pianists. The latter, since his return from America, has established a sound reputation as a broadcaster and can be depended upon for lucid and well proportioned work with the Perth Symphony. Lyndall Hendrickson, a young Adelaide violinist, who appeared under the baton of Sir Thomas Beecham in 1940, has obvious qualifications for the present season, while Harold Williams and Arnold Matters—artists of long standing in London and the English provinces—uphold the vocal tradition of Australia in oratorio, radio, opera and on the concert platform.

U. S. Army Men Hear Recitals

Virtuosity of prewar 'celebrity' standard is confined to the recitals of Ignaz Friedman. Domiciled in Sydney, the Polish pianist has just completed short seasons in Melbourne and Tasmania, presenting programs of uncompromising solidity with inexhaustible verve. Officers and men of the U. S. Army were prominent in his Melbourne audiences.

THRONGS DRAWN TO OPERA IN RIO

Carvalho Work Receives Its Premiere — 'Maria Tudor' and 'Lo Schiavo' Given

According to reports received, in spite of gasoline shortage, decreased means of transportation and other difficulties characteristic of a country at war, Rio de Janeiro enjoyed a successful opera season which ran from the last week in August through Sept. 25. Performances took place almost every evening with the attendance reported to have been excellent considering the circumstances. A not uncommon sight in Rio during that period was to behold elegantly dressed women in furs and diamonds making the trip to the Teatro Municipal via street cars and buses.

The season's repertoire, with Metropolitan artists and native stars in leading roles, included such favorites, among others as 'Werther', 'Faust', 'Traviata', 'Ballo in Maschera', 'Don Giovanni', 'Tosca', 'Bohème', 'Madame Butterfly', and 'Manon Lescaut'. The cast of the last named work included Violeta Coelho Netto, soprano; Olga Nobre,

soprano, and Silva Vieira and Frederick Jagel, tenors. With the exception of Mr. Jagel all are native artists, an occurrence which was increasingly evident and no doubt unavoidable this season. 'Don Giovanni' was heard three times under the baton of Eugen Szenkar. The principals were Florence Kirk, Alice Ribeiro, Maria Sa' Earp, Charles Kullman, Nino Ruisi, Felipe Romito, R. Telasko and A. de Lucchi. Miss Kirk was heard as the Tosca protagonist and Miss Netto in 'Bohème' and 'Butterfly'.

'Tiradentes' Has Premiere

Sept. 7, Brazil's Independence Day, was marked with the premiere performance of the opera 'Tiradentes' by Eleazar de Carvalho with a libretto based on a native subject by Dr. Antonio Figueira de Almeida. The large cast included Heloisa de Albuquerque, Roberto Miranda, Guilherme Damiano, Bruno Magnavita, L. Sergenti, Tita Ferreira, Silvio Vieira, Roberto Galeno, Jose Perrotta, Francisco Santos and H. Guido A. Matiazzo. The composer conducted.

Gounod's 'Faust', sung in French, was under the leadership of Albert Wolff, who came up from Rio for the occasion and for several concerts. Solange Petit-Renaux sang the part of Margarita, Raoul Jobin, Faust and Leonard Warren, Me-

phistopheles. The rest of the cast included Olga Nobre, Felipe Romito and Vera Eltzova. 'Traviata', given on Sept. 12, saw Norina Greco, Charles Kullman and Leonard Warren in the leading roles under Edoardo Guarnieri. 'Ballo in Maschera' was conducted by Ferruccio Calusio with a cast which included Miss Kirk, Ghita Taghi, Marion Matthauss and the Messrs. Jagel, Warren, Ruisi, Damiano and Perrota.

The Brazilian opera, 'Maria Tudor' by Carlos Gomez finished the season on a national note. With Enrique Spedini conducting, the cast included Heloisa de Albuquerque, Julita Fonseca, Roberto Miranda, Jose Ferrotta and Silvio Vieira. Gomes's more popular, 'Lo Schiavo' was also heard.

Opera, however, was by no means over in Rio. On the heels of the Grand Lyric season, followed the National season, scheduled to continue to the end of November, and with native casts entirely.

FREDE F. ROTHE

Bohemians Hold First Meeting

The first regular monthly meeting of 'The Bohemians' was held at the Harvard Club on Oct. 12. Marcel Hubert, cellist, and the First Piano Quartet (Adam Garner, Henry Holt, Vladimir Padwa and George Robert) were the guest artists.



Marjorie Lawrence Shows an Australian Magazine to Five of Her Countrymen at a Tea in Honor of Lord and Lady Dixon at the Hotel Biltmore: (Left to Right), Submarine Lieut. T. D. Smith, Pilot Officer Les Bridges, Miss Lawrence, Sgt. Colby Spear, Pilot Officer Doug Hamilton, and Sgt. Norman Marsh



Doris Doe Sings 'The Star Spangled Banner' at the Army-Navy 'E' Award Ceremonies for Westinghouse Radio Division in Baltimore



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Following His Recital at Camp Morris, Charlotte, N. C., the Boys Join Norman Cordon in Closer Harmony



Maria Markan, Soprano from Iceland, Signs Autographs at the Stage Door Canteen for John Walls, from the Isle of Wight; Joseph Hughes from Wales, and Fritz Kaderian from Watertown, Mass. Seamen Walls and Hughes Had Just Come from Patrol Duty Near Iceland



U. S. Navy Official Photo
Gladys Swarhout, with the Aid of Lt. Col. Victor I. Morrison, Selects 100 of Her Recordings to Send to the New River, N. C., Marine Corps



Risö Stevens Receives a Military Welcome on One of the Stops Made During the Course of Her Army Camp Tour on the Pacific Coast



Myron Benson
Robert Weede (Right) Watches While the Army and Navy Get Together at a USO Canteen in Cincinnati



Marita Farrell Serves Refreshments at the Stage Door Canteen in New York After Her Recital There

Songs for the Boys in Service

OUR FAITH IS STRONGER

now than ever before in our American cause and all it represents. Since our inception almost fifty years ago, we have weathered the storms of other conflicts, some major, some minor, which threatened the well-being of our nation. As 1943 approaches, our country is locked in mortal battle with enemies who would bring about the complete destruction of America.

*I*n the process of unifying our national strength, each integral part of the American war machine, at home and abroad, must be kept healthy, firm and alive. The spiritual and cultural spheres ARE integral parts of the American war machine. To those spheres MUSICAL AMERICA directs its wholehearted and untiring efforts.

*D*uring the years of its ascendancy to the dominant place it now occupies, MUSICAL AMERICA has substantially contributed to the growth of music in all its branches. Guided by our loyalty to the artist, the manager, the publisher, the teacher and the student, we have attained a coveted position as the most authentic medium now serving the music profession.

*A*s we begin preparations for the 1943 ANNUAL SPECIAL BOOKING ISSUE, we are fully aware of the tremendous service this edition must render: *it must awaken and reaffirm faith in music's spiritual and cultural contribution to America; it must unite many agencies now bringing music to our people in order to present a completely unified effort; it must infuse in every member of the profession the fullest confidence in music's future; it must convey to the multitude of American music lovers and music patrons the superb work music is doing in the war effort.* These are but a few of the dominating considerations which will generate the power behind the editorial import of the 1943 MUSICAL AMERICA ANNUAL BOOKING ISSUE TO BE PUBLISHED ON FEBRUARY 10.

*T*he 36th edition of the Special Issue will present an editorial content more expansive in scope and coverage than ever before. Its exhaustive compilation of musical activity, its feature articles by internationally known authorities, its elaborate pictorial displays, and highlights of outstanding music personalities will all combine to make this edition the authentic source of reference to be used throughout the entire year.

*A*s a potent editorial force and advertising medium, the MUSICAL AMERICA ANNUAL SPECIAL BOOKING ISSUE IS THE GREATEST SINGLE POWER SERVING THE WORLD OF MUSIC . . . sternly and proudly it prepares to further enhance its contribution to our victory-bound American war machine.